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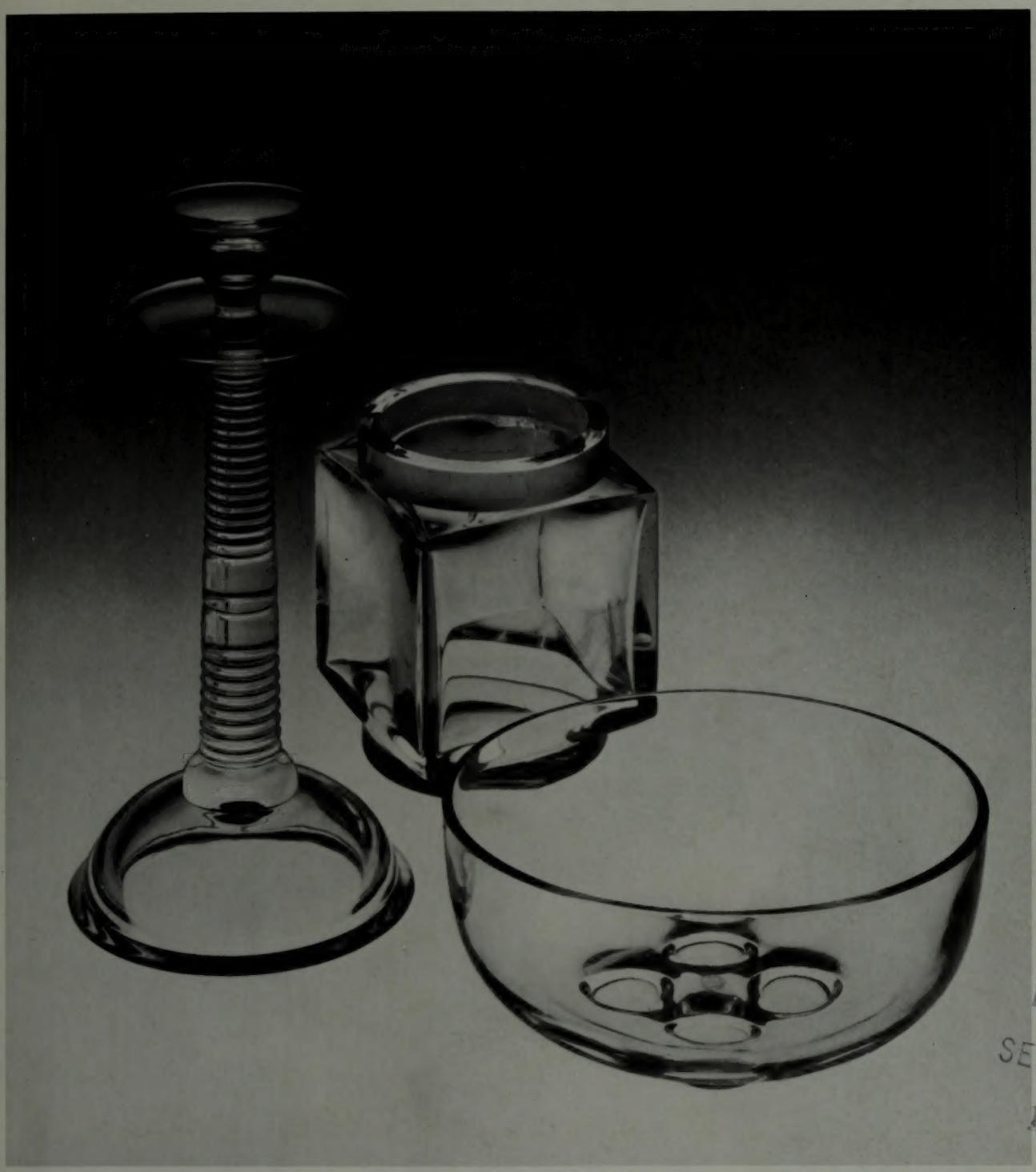
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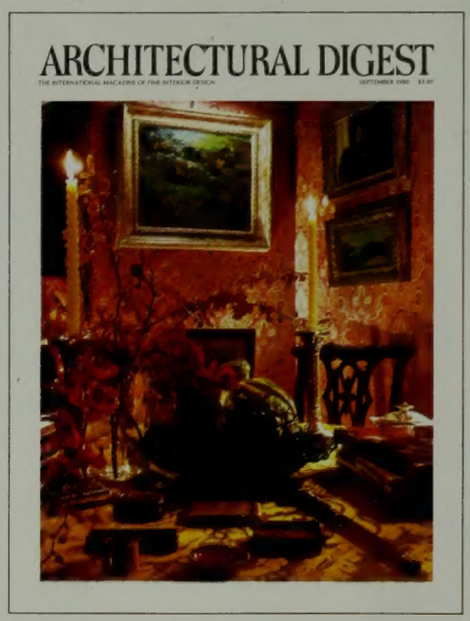
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ARCHITECTURAL DIGEST (ISSN 0003-8520) is p lished monthly by Knapp Communications Corporat Cleon T. Knapp, President; Senior Vice-Presider Paige Rense, Everett T. Alcan, Rosalie Bruno, John Decker; Vice-Presidents: Philip Kaplan, George Oestreich, Jr. Executive/editorial offices: 5900 Wilsh Blvd., Los Angeles, California 90036. Control circulation postage paid at Rochester, New Yo SUBSCRIPTION RATES for the U.S.A., its territo and possessions: 12 issues, $36. Canada and all ot countries: 12 issues, $50. Single issues in the Uni States: $3.50; $3.95 in all other countries. New s scriber's first issue mailed within 8 weeks of or receipt. Subscription expiration shown by last 5 cha ters on first line of address label: first 3 indi month, last 2 indicate year of final issue. Direct s scription correspondence and address changes *Architectural Digest*, P.O. Box 2415, Boulder, Colora 80322; direct nonsubscription correspondence to t torial office. POSTMASTER: Send address change *Architectural Digest*, P. O. Box 2415, Boulder, Colora 80322. Volume thirty-seven Number seven.



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The Corniche was named for a winding road in the south of France. Its steel monocoque shell is shaped entirely by hand in the workshops of master coachbuilders. And it is designed, engineered and crafted, outside and inside, to be a masterpiece.

Every detail of a Corniche delivers a subtle message of discovery to the senses. The steering wheel is as light as it is sure. The instrument panel is the essence of control and command. The Wilton carpets are deep and snug. The soft but firm cloth-lined roof slips into place, up or down, at the touch of a button. And the pleasures go on and on, because a Corniche takes sharp corners, steep hills and rough roads as they come, and all with equal grace.

The silent V-8 aluminum engine delivers a sense of immediate power and response. The powered rack-and-pinion steering provides a feeling of ease and precision. The sophisticated braking system halts each wheel independently. The magic of the self-leveling suspension allows you to choose roads that others might leave to equestrians.

The unique Rolls-Royce automatic air-conditioning maintains any climate you desire at two levels of the interior to give you a degree of head-to-toe comfort that will not change.

And, wherever you drive a Corniche, the Spirit of Ecstasy will literally and figuratively show the way. For this famous Rolls-Royce mascot, its wings poised always for flight, not only stands atop the Rolls-Royce grille, it stands for the Rolls-Royce tradition.

The heart of the tradition was a daring driver, Charles Stewart Rolls. The soul of it was a gifted engineer, Frederick Henry Royce. And it was they who pointed the way to motor cars that men would build to outwit the years as well as outrun the wind.

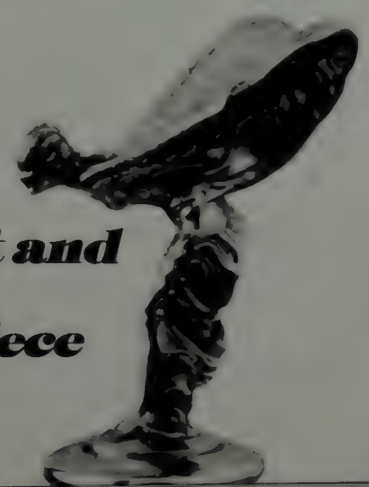
Seventy-five years after Frederick Henry Royce built the one and only Silver Ghost, more than half the Rolls-Royce motor cars ever built are still humming along in their own quiet ways.

And, just as quietly, Rolls-Royce Motors is still building motor cars one at a time, and always meticulously by hand.

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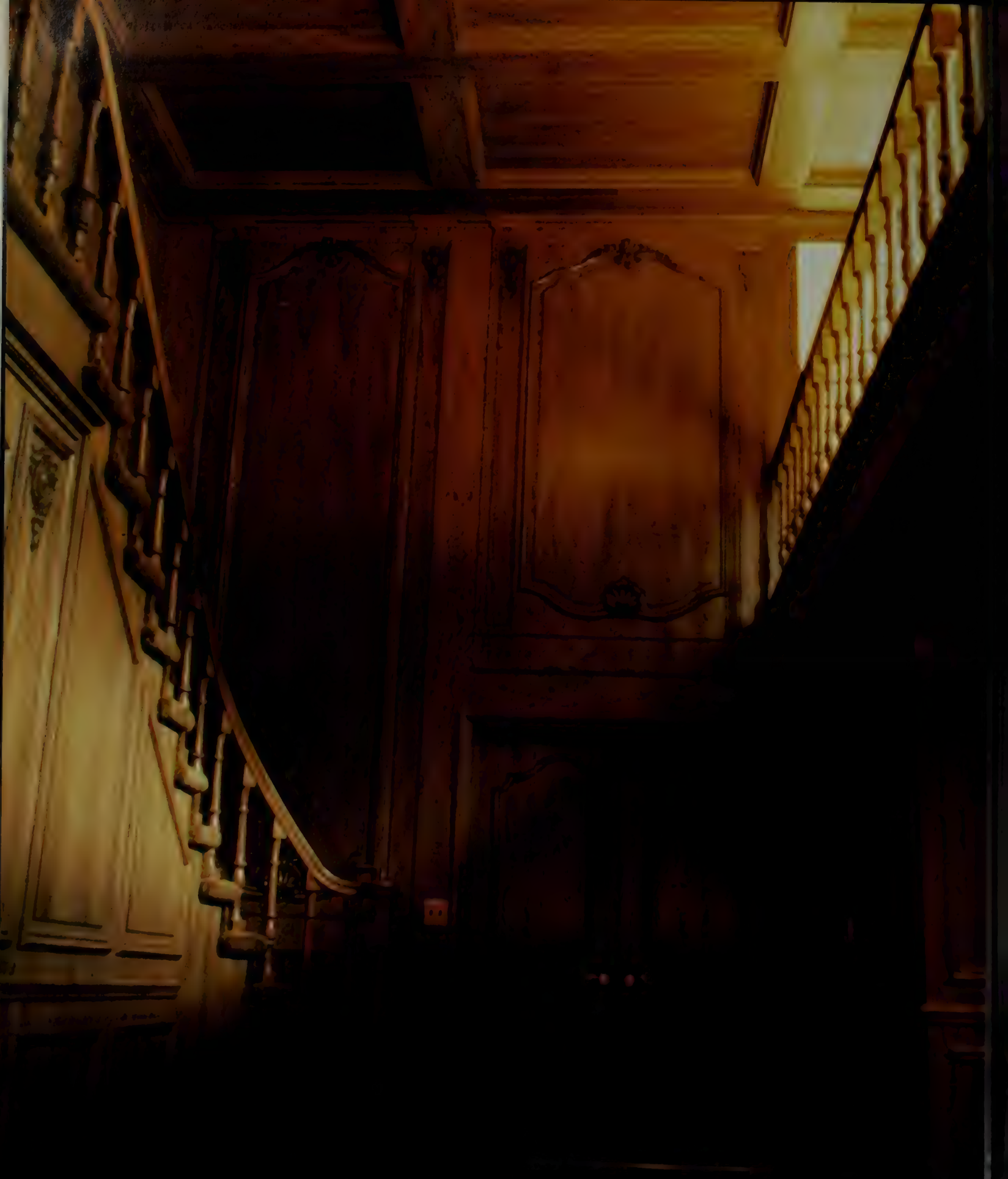
And in the case of a Rolls-Royce Corniche, the building takes at least five months.

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The heart and soul of a masterpiece

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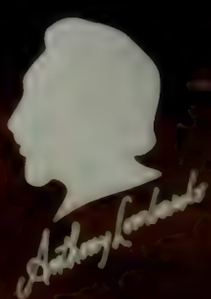
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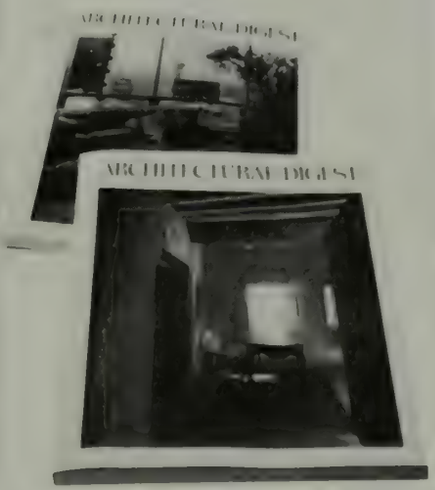


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A Special Announcement from the Publisher



Dear Reader:

Beginning in January 1981, Architectural Digest will publish an additional two issues per year, offering you an annual collection of twelve.

Subscription prices will remain the same at $3.00 per issue, making the annual subscription price $36.00.

As we continue to grow, I wish to thank you for your loyalty which has allowed us to expand and continue our dedication to excellence.

All of us at Architectural Digest look forward to our new publication schedule and know you will find it as exciting as we do.

Cordially,

John L. Decker
Publisher

LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.
Address: Letters, Architectural Digest,
5900 Wilshire Boulevard, Los Angeles, California 90036.

"Present Tense" (March, 1980)—Jay Spectre's design of Mr. and Mrs. Albert Lippert's New York City apartment—is marvelous. Let me congratulate you on your selection of this. Your publication is doing so much for the designers of today. You have given us a future with status. I am sure that I can say for all the designers a word of thanks.

George Clarkson
New York City

The interiors presented by your publication are impeccably tasteful. The consistent quality of the magazine and its subjects is something I have come to expect and in which I have never been disappointed. Yet the idealisms stated by designers in each monthly issue, concerning their roles in relationship to their clients, homes, etc., are tedious, repetitive and egotistical in dissection. I would like to see specific techniques used by designers in their approach to interiors replace the overstated, self-centered philosophies.

F. G. Miller
Jennings, Louisiana

Your magazine is the source of inspiration for many of our ideas for interiors. New ideas are generated by ideas taken from the past. Good design is timeless, and the same design principles can be applied to fit the time and situation that it will be used for. New and different materials are constantly available to the interior designer. We can still have good design to fit the needs and life styles of others by applying what knowledge we have learned through available sources such as *Architectural Digest.* Please continue to show the finest in interiors, architecture and photography, as you have in the past.

Terri E. Bratton, ASID Associate
San Antonio, Texas

I'm always delighted with each issue of *Architectural Digest,* especially by your thoughtful coverage of the intriguing dwellings of artists and celebrities. At the same time, however, I am amused by your inclusion of some ghastly residence resplendent with clutter and clash. It is a supreme illustration that wealth does not necessarily reflect taste. As Alexander Pope said, "Something there is more needful than expense . . . good sense, which is the gift of heaven."

Melyana Klukewich
North Miami, Florida

Architectural Digest is the only magazine I buy from the bookstore that I don't browse through before I make my way to the cashier. The photography, articles and format are, without question, superior to any other publication found on the market today. Unlike other periodicals, yours is not one for which a high price is paid to spend excessive time trying to find the article hidden by an abundance of advertising.

D. K. Dale Ward
Vancouver, B.C., Canada

After reading your March 1980 issue, I found it fascinating, as usual. The article which particularly impressed me was the one which described the Andrew Crispo residence. My congratulations to you on the extraordinary coverage of this apartment.

Daniel Cowin
New York City

I will never understand why those with obvious extreme wealth must show their means of life to all with big instead of small. I guess they feel that if it's big, it shows off better. "Big" is ugly and needless and will never take the place of good taste.

Pege Walgren
Renton, Washington

continued on page 14



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LETTERS FROM READERS

continued from page 10

I came across my first issue of *Architectural Digest* accidentally, but it was a most fortunate accident. It didn't take long for me to send in my request for a subscription. I enjoy looking at the beautiful and luxurious homes you focus on. Of course, not every one is to my personal liking, but they are all in the best of taste. Even the advertisements are always a delight to look at.

Robert LeHeup
Helena, Montana

I found myself lingering over the intricate "Reflections" in your April art story. What a fascinating subject.

Laurel Sturges
San Francisco

I am a new subscriber, and if this is an unjust criticism, it's because I haven't given you enough time. I have yet to see an article on "Everyman's" house—something that's less than a palace, more than a shack. You seem to be entrenched in opulent, overdecorated, sprawling museums, and I think you owe it to your readers to display a more universal approach to art, architecture and design.

Chris Ainscough
New Westminster, B.C., Canada

How great to see an elegant home with a real lived-in look—"A House Called Lin Yin Tai" (April, 1980). It is a vivid and refreshing contrast to the types usually shown.

Arthur K. Olsen
Salt Lake City, Utah

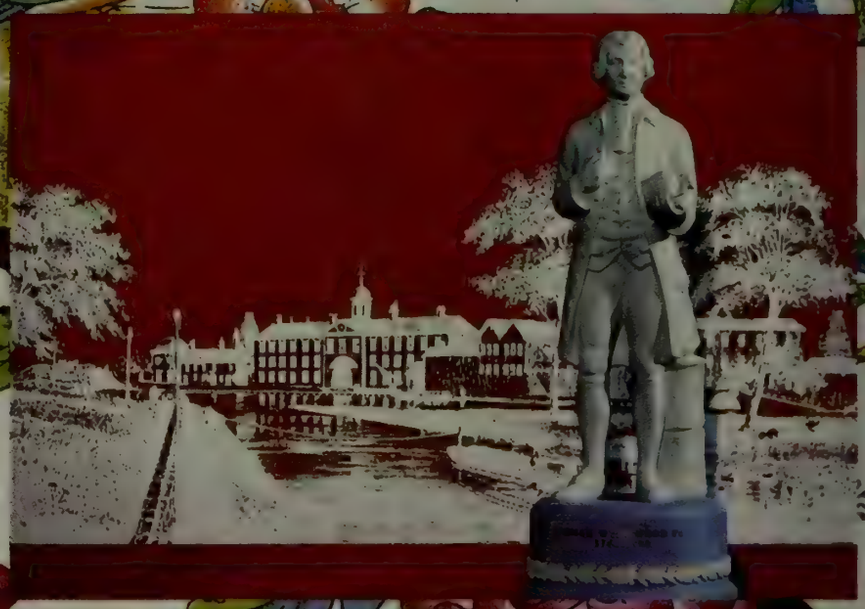
Each month it is so exciting to see the imaginative interiors in *Architectural Digest*, but never have I felt such an affinity for one of your environments as I did when I turned the pages to the inviting *Lin Yin Tai* of Mr. and Mrs. Gerald Godfrey. It's so easy on this rainy night to imagine myself in that cosy and elegant home. Thanks for the trip to Hong Kong.

John Shown
San Antonio, Texas

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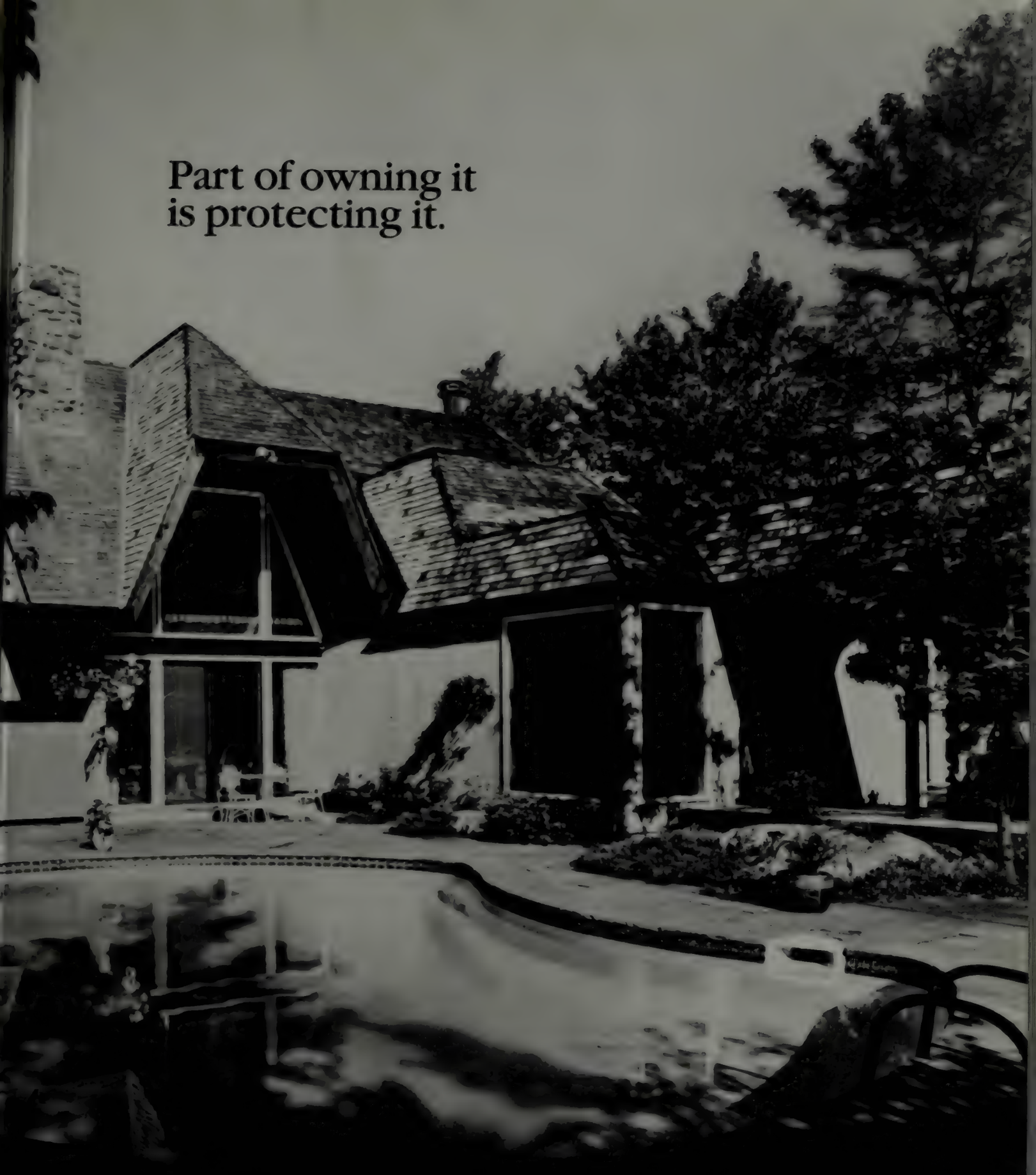
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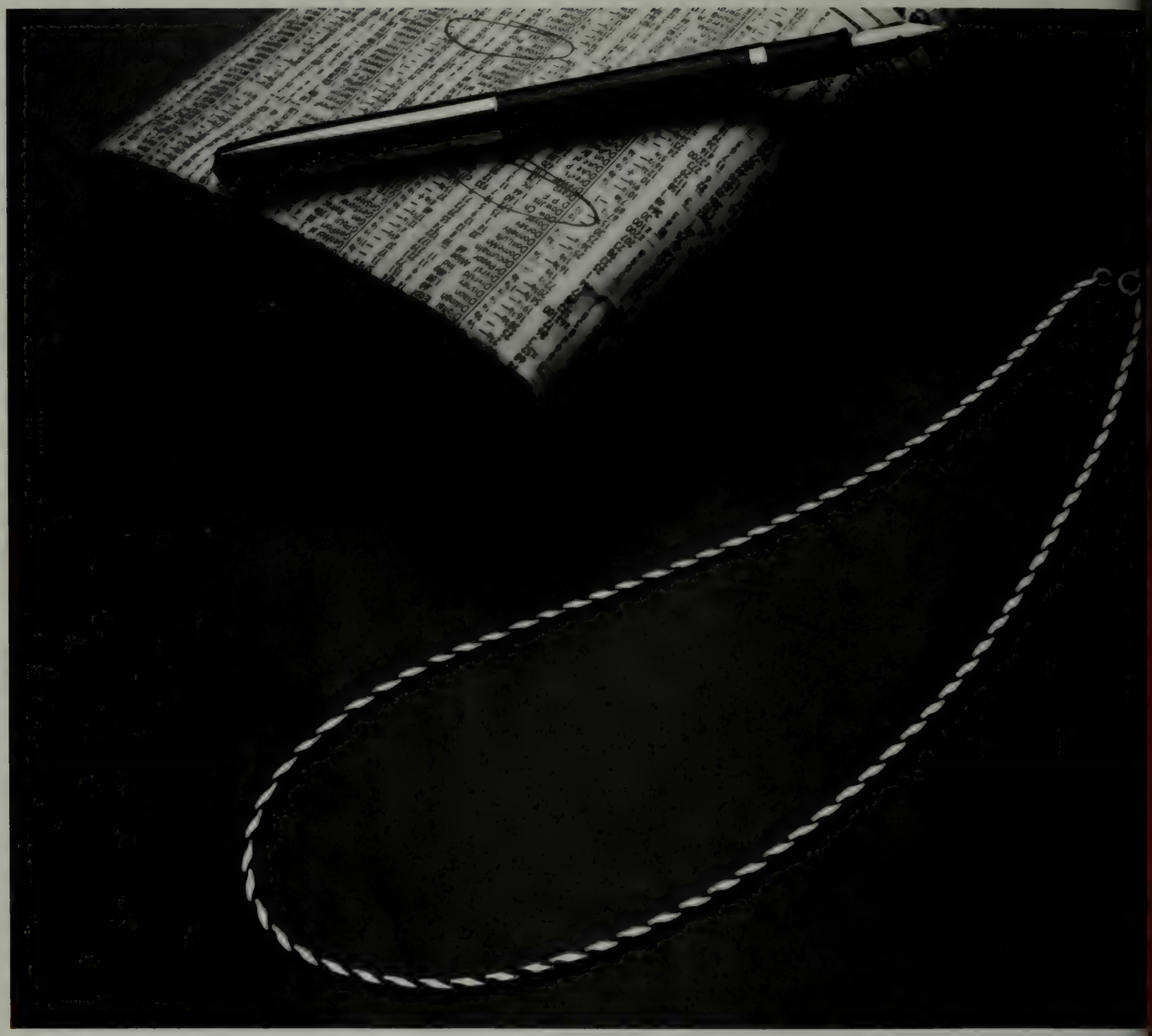


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PEOPLE ARE THE ISSUE


Skrebneski

This September is an especially memorable month for me because of the publication of my book, Decorating for Celebrities: Interviews with Twenty of the World's Best Interior Designers. *When my publishers asked me to limit the selection of designers to those who work with celebrities, that request automatically excluded many whom I would classify "of the best." Most books about interiors have been limited to a very subjective presentation of a designer's own philosophy. This book, however, much like* Architectural Digest, *is unique. Twenty of the top international designers tell me at length all about their work, their highly individual viewpoints, their fees and how they got started in the field—along with anecdotes and a dash of irreverence—all of the details that make the work of designers, particularly ones who number celebrities among their clients, so interesting to all of us.*

Paige Rense
Editor-in-Chief

Antiques in a Fresh Light

The apartment by Joseph Braswell and Ward Willoughby we show in this issue was designed for Mr. and Mrs. Homer Langdon, who moved to these smaller quarters from a much larger home, which we also showed in our pages (see *Architectural Digest,* March/April 1974). In the past we have shown the work of these designers in much smaller spaces than this, including a yacht and an airplane. Naturally the Langdons brought with them some of their antique French furniture, and the designers' brief was to adapt these pieces to a more contemporary setting. The new apartment is greatly enhanced by a large terrace designed by horticulturist and landscape architect Renny Reynolds, who tells us he has created a true Manhattan fantasy—"space for cocktails for two hundred, or dances, or sunbathing, or flower beds." *See page 72.*


Anthony Bu





Joseph Braswell
Ward Willoughby
Renny Reynolds

Form and Clarity

Having introduced the work of a younger Anthony Machado in the pages of our magazine (see *Architectural Digest,* March/April 1976), we have followed his subsequent career with interest. Like many designers, he began his career with his own residence. Examples of his work that we have shown range from that first design, his own small former apartment in San Francisco, to the boldly stylized Los Angeles apartment for fashion designer Choey Fong, which appeared on the cover of our November 1977 issue. Now we are showing his design for a large house in Lake Forest, Illinois—a challenging design that incorporates the accoutrements of solar energy. *See page 80.*



Anthony Machado



Diana Phipps

With Panache

Gore Vidal has dedicated his book *Matters of Fact and Fiction* to his good friend Diana Phipps, the English designer. Mrs. Phipps is the only designer we know whose stationery reads: "House Arrangements." That is certainly an understatement of her comprehensive and energetic work which often includes painting and hanging wallpaper herself. Her sense of humor never fails her, even as she works unbelievably hard. It took her only three months to finish Mr. Vidal's residence. For two of those months she could be seen darting here and there in Los Angeles; one month was spent shopping in New York. Diana Phipps is now writing a book about decorating, and Gore Vidal cheerfully offered his new home in the Hollywood Hills as a testing ground. *See page 86.*

continued on page 2



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continued from page 20

Present and Past in Madrid
Spanish designers Román Arango and Pin Morales knew for a long time where they wanted to live—on Madrid's Plaza de Oriente, planned in the eighteenth century and directly opposite the royal palace. When a six-room apartment in an old building became vacant, they jumped at the opportunity. The building itself is a lesson in grand and graceful proportions. We show their apartment, formal, dignified, yet contemporary, in this issue. The designers' work includes painting and fabric and industrial design. They relax from the pace of Madrid in a large country house near Toledo. Recently they completed a successful design for the theater—their first. *See page 98.*


Jose Luis Perez
Román Arango


Jose Luis Perez
Pin Morales

On Long Island Sound
When we show an interior by Jay Spectre—which we do quite often because of the consistently high quality of his work—we usually photograph at night, when the dramatic lighting enhances the sleek and sophisticated glamour of the design. The house shown in this issue was shot in daylight, and Mr. Spectre acknowledges the difference: "This is an exceptional house. Most of my interiors seem to work best at night, because they are apartments in the city, and the residents are usually out most of the day. This is a house on Long Island, and it works equally well in both kinds of light. It's nice to have a daytime look for a change." We think so, too. *See page 106.*


Jay Spectre

Architectural Digest Visits: James Caan
The recent film *Chapter Two* looked to us like an *Architectural Digest* reunion. The home of Neil Simon and Marsha Mason, screenplay writer and co-star respectively, appeared in our celebrity feature in April, 1980. This month we show the home of the co-star James Caan, whose curly-haired and slightly rugged good looks have also been seen in such films as *The Godfather* and *Cinderella Liberty*. Mr. Caan describes his home as a perfect "Western" house—an appropriate atmosphere for the actor, who spends much of his time riding the rodeo circuit around the country. Knowing this, we were particularly pleased when he consented to be photographed in a gentler mood, with his three-year-old son, Scott, for a picture in the feature. *See page 112.*


James Caan


Mrs. T. Suffern Tailer

Elegance in Miniature
For Mr. and Mrs. T. Suffern Tailer, a tiny but elegantly refined apartment in New York is a perfect stopping-off place between their main residence in the Hamptons, and another home in Palm Beach. Only two rooms in all, it is the perfect sort of place to come back to, and is within walking distance of much that Manhattan has to offer. The apartment's warm colors and gently swirling patterns were looking their best as we had tea in the afternoon light. The appeal of this pied-à-terre enticed us, and we knew that our New York photographer Jaime Ardiles-Arce could capture its romantic and refreshing atmosphere for our pages. *See page 124.*


Marjorie Reed

Multiplicity
When we first met Marjorie Reed several years ago, she was living in an exceptionally large New York town house and giving some of the liveliest parties in town. She now lives in a much smaller brownstone duplex, but her parties have lost none of their excitement and style in this more intimate scale. Her talent for mixing varied and exciting people continues to be one of the great joys of New York life. "You don't need an enormous amount of space," she points out. "You just need a space that works well." Such common sense observations have become the material of lectures she gives in various

continued on page 24

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en a renowned nature artist and a master raver combine their talents, the result is er magic! And there *is* magic in the orig- color engravings that comprise this que collection. Six of the world's most utiful and delightful songbirds are inter- ed in art by the famed ornithological artist bin Hill and the distinguished engraver s Beaujard.

Created in the tradition of John James Au- bon, these new color engravings are not y works of art—they are also a lovely en- cement for your home. And you will be to display each one the moment it ves—because it will be sent to you *mat- in silk and framed.*

Realistic art— masterful engraving

perfectionist in every sense, Robin Hill duced dozens of sketches of each bird m every angle. Next he refined his tches, over and over again, before creat- the final art. Hill has meticulously por- yed every detail, every feature of the ds—and has paid careful attention to re- ating their magnificent colors. The brilliant ck and orange of the *Baltimore Oriole,* the n blue of the *Indigo Bunting,* the marvel- s tones of the *European Goldfinch,* the fous *Whistle,* the *Linnet* and the *Long- ed Rosefinch.*

Engraver Yves Beaujard then took the art- s original works and *hand-engraved* the ster plate for each—making sure to cap- e every element and every subtle nuance the artist's work.

This method of working—the artist and graver together—is all but a lost art in our y. Yet the result is well worth the effort. For e final engravings are works of stunning auty. And they are unusual—because nd-engraving adds a crispness of line and tail that other art forms rarely achieve.

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ese lovely color engravings can be dis- yed in many attractive ways in your home. All six might be hung together in a hall, above a sofa, over a dressing table in the bedroom. Or they may be used in smaller groupings to add a touch of color to hard-to-decorate corners. Wherever they are displayed, they will greatly enhance the beauty of any room.

"Songbirds of the World" is available *only* by direct subscription and *only* from The Franklin Gallery. Since we are directly supervising the creation and distribution of these works, they can be offered at only $17.50 each—a very reasonable price for silk-matted, framed color engravings. To subscribe for this distinctive series, simply mail the application below to The Franklin Gallery, Franklin Center, Pennsylvania, by September 30th. Then you'll begin soon to enjoy collecting these superb engravings—all six for no more than you might pay for just *one* framed work from a retail gallery.



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continued from page 24

parts of the country on the subject of entertaining, communicating her special kind of enthusiasm and self-confidence. She is currently writing a book, to be called, appropriately, *If I Can Give a Party, So Can You.* And she can, without a doubt. *See page 130.*

A Sure Hand

Ted Graber was barely out of the army, following World War II, when he was hired by the legendary William Haines—the movie actor turned designer of some of Hollywood's most memorable interiors. William Haines also educated many of his fellow actors about antiques. Since Mr. Haines's death, in 1973, the firm, under Mr. Graber's leadership, has retained its distinguished list of clients. Mr. Graber spent his early days apprenticed to a cabinetmaker, learning precision and craftsmanship that continue to infuse his approach to everything he does. He relaxes from his design work by doing complex and original geometric needlepoint. His patience has its limits, however, even in this, a pastime. "I couldn't do birds or flowers," he told us. "They would drive me crazy." *See page 142.*



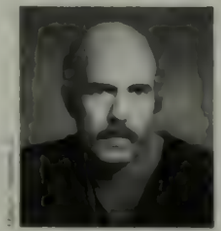
Ted Graber

The Collectors:
Ethnic and Folk Art

JoAnne and William Nicholson have a remarkable collection of primitive art in their Washington, D.C. house. Decorative and household objects from a dizzying assortment of cultures—including New Guinean, African, Central American, Persian and Eskimo—blend naturally with American primitive pieces. Mrs. Nicholson is president of an intriguing consulting firm called Color 1. Public personalities, performers, and others who recognize that colors send out important messages, come for color charts of makeup and color schemes and backdrops for their television, film and stage appearances. The colors of the Nicholsons' collection are vivid, exciting and fully appreci ated—and blended with subtle care by the collectors. *See Page 146.*



JoAnne Nicholson



William Nicholson



Sami el Khazen

Pied-à-Ter

Sami el Khazen is based in Paris, b his clients' homes can be found i New York, London, Cannes, Ibi and various parts of the Middle Ea In this issue we show the designer' own home, a house on the Ile Sain Louis, built in 1650. Although it h three stories, the building is sma "Everything had to be made ver compact—as in a boat," says the de signer. Fascinated by the possibilitie of residential media entertainmen rooms, he likes to fill these space with all manner of projectors an computerized gadgets. Astutely, h sees these rooms as a meeting plac of two ever-growing fields—techno ogy and interior design. However, h has never abandoned his Middl Eastern heritage, and he surrounc himself with many fine examples Islamic art. *See page 152.*



Neil Mitchell Cowan

At One with Natu

Neil Mitchell Cowan is new to *Arch tectural Digest,* in part because th house we show in this issue is th first residential project of his caree His past designs have all been f corporations. "I designed for fo hundred people at a time, in ver rarefied spaces, fifty stories up in th sky," he relates. "I'm happy to be c the ground, creating an intimate en vironment, working with one perso and expressing his feelings an wishes." Houses have always fasc nated the designer: "When I w about six years old, I found no le than six houses that I wanted, and spent hours drawing them." He on had his home in an old cigar facto in downtown Los Angeles. M Cowan has owned some noble re dences in the past, including—whi in architecture school in Los An geles—a house with interiors by th late William Haines. *See page 164.*


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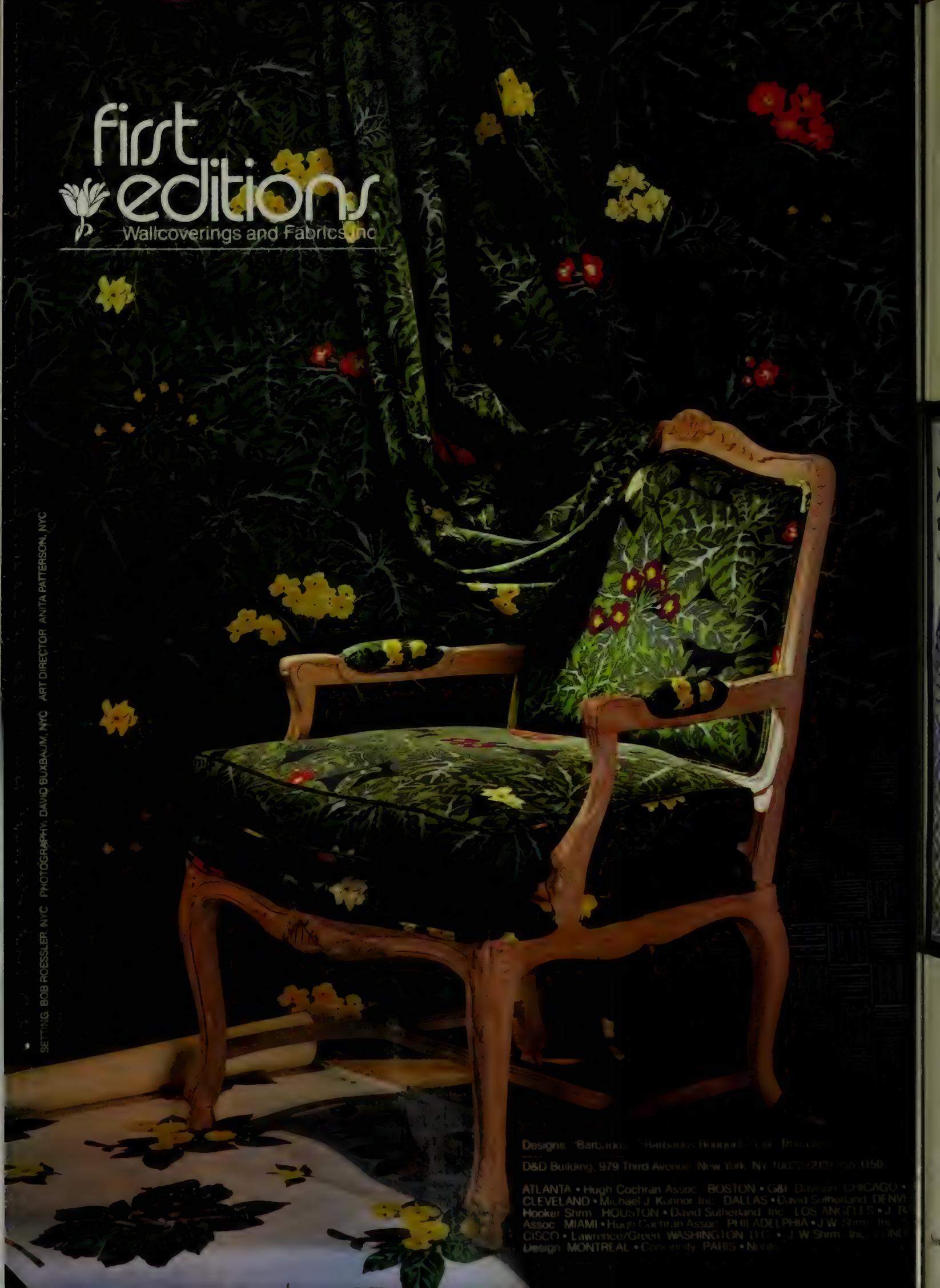
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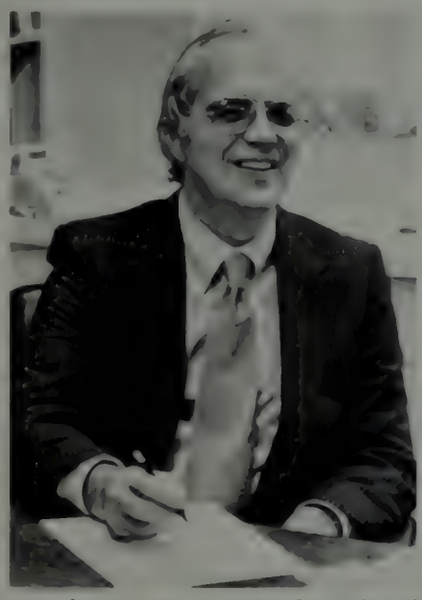
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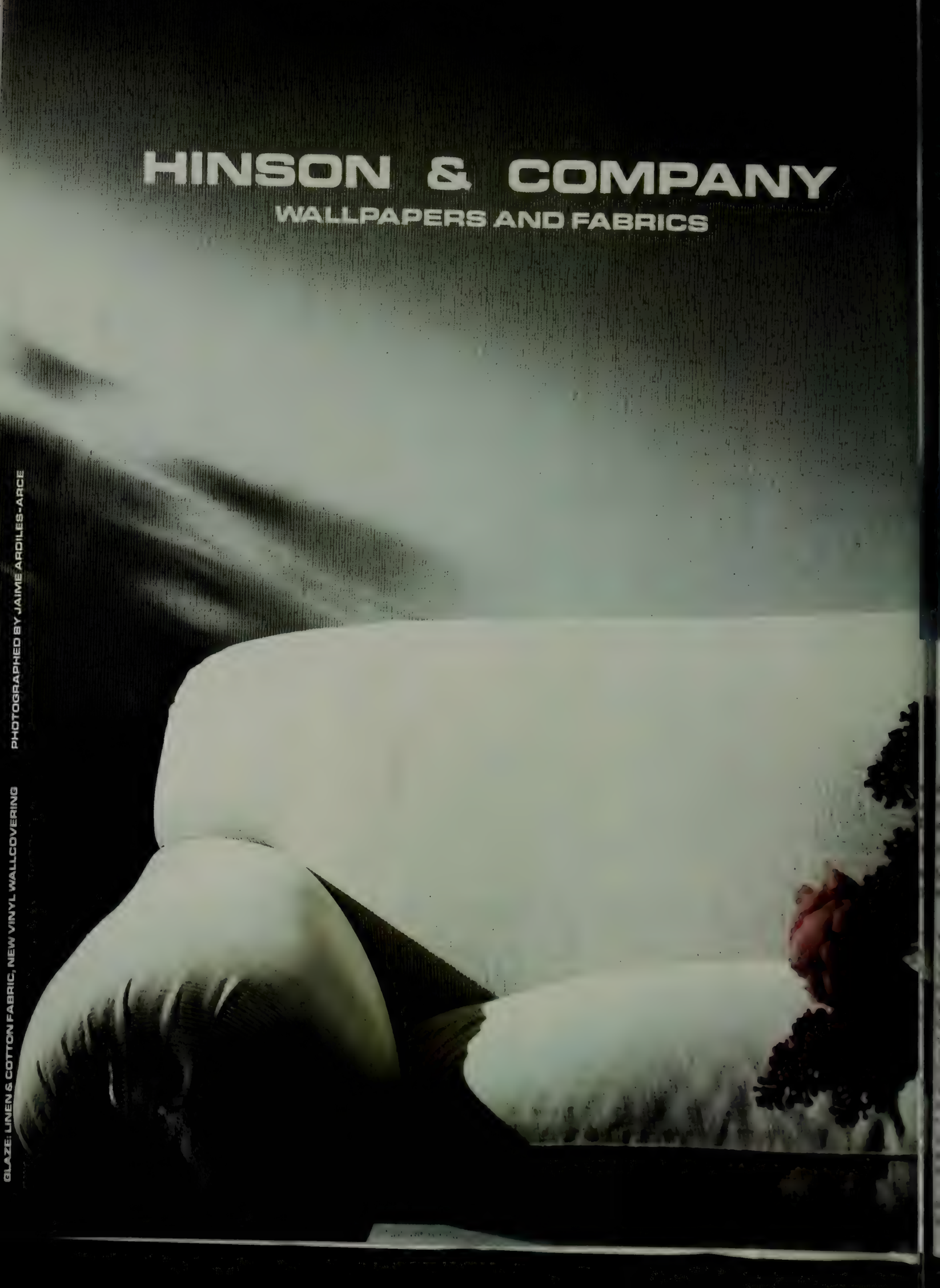
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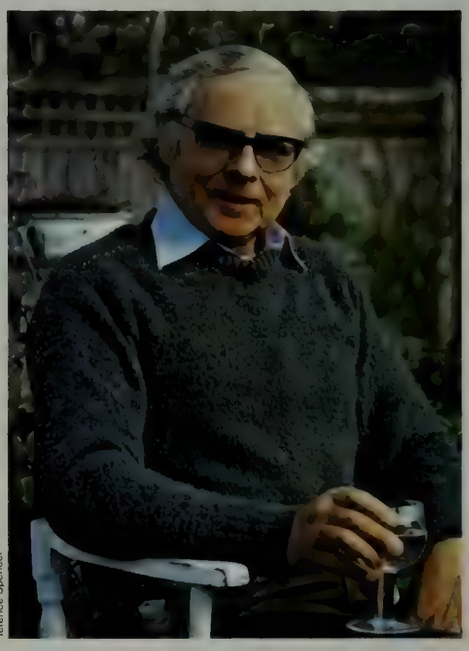
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The Pleasures of Gardening

by Anthony Huxley



Terence Spencer

Author and horticulturist Anthony Huxley discusses the delights of creating and maintaining his densely planted English garden.

GARDENING MEANS very different things to different people. The more artistic gardener, for instance, will always be striving to achieve the most telling plant associations. Another may relish most the sight of an impeccable lawn, perfectly cut and without a weed. Yet another will take special pride in the growth and grouping of trees. For some, the peak of pleasure is the successful production of perfect hybrid tea roses, or just an enormous pumpkin. I should like to describe some of the enjoyment I personally derive from a relatively small garden—what in England is described as a "suburban strip"—long and narrow and separated from the neighbors by wooden fencing.

It is a garden, first of all, which my wife and I had the satisfaction of developing literally from scratch, for there was almost nothing worthwhile about it when we came to the house. It was a plot of unkempt grass, edged with a handful of decrepit shrubs, which ran up into a wilderness of brambles, bindweed and (literally) old bedsteads. Without, therefore, the sadness of destroying well-established plants simply because they did not suit our plans, we were able to develop the garden as we wished.

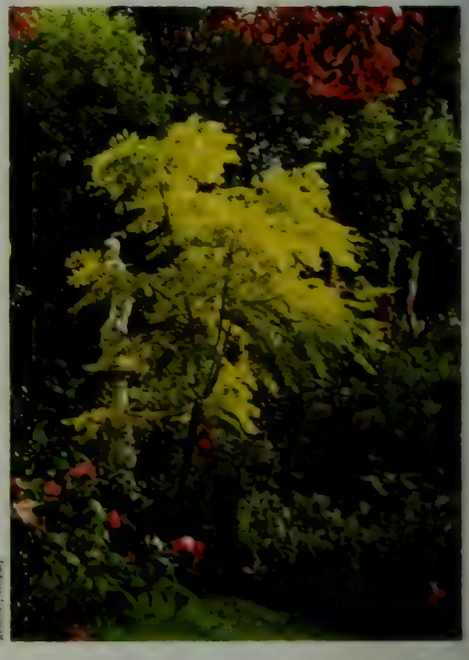
After five years it has begun to look reasonably attractive and grown up. Indeed, friends often remark what contentment we must have, simply sitting and enjoying the results of our labors. Of course this is true. It is a delight to have a meal in the summer sun, surrounded by our own planting; a delight to stroll up and down, just absorbing the feeling of the garden; a special delight to sit outside with a cocktail after a day's work, on a still summer evening as dusk falls, until we can hardly see a flower or bush, and only the fragrance of lilies fills the warm air.

But these moments are relatively few: there is always too much to *do*! We removed most of the grass, leaving only a few carefully shaped areas to become incidents in the overall garden design; not—as in so many suburban gardens—allowing the lawn to be the major feature. The ground, thus opened up, is densely planted, and this means a good deal of work much of the time. Sometimes detail work can be tedious; but I think most serious gardeners would



Anthony Huxley

Mr. Huxley takes pleasure in the serendipitous atmosphere and quiet respite afforded by his lush garden, where roses clamber over lattice fencing and herbs and flowers press against the brick path.



A graceful Italian statue appears to gaze shyly through *Robinia frisia* bathed in evening light.

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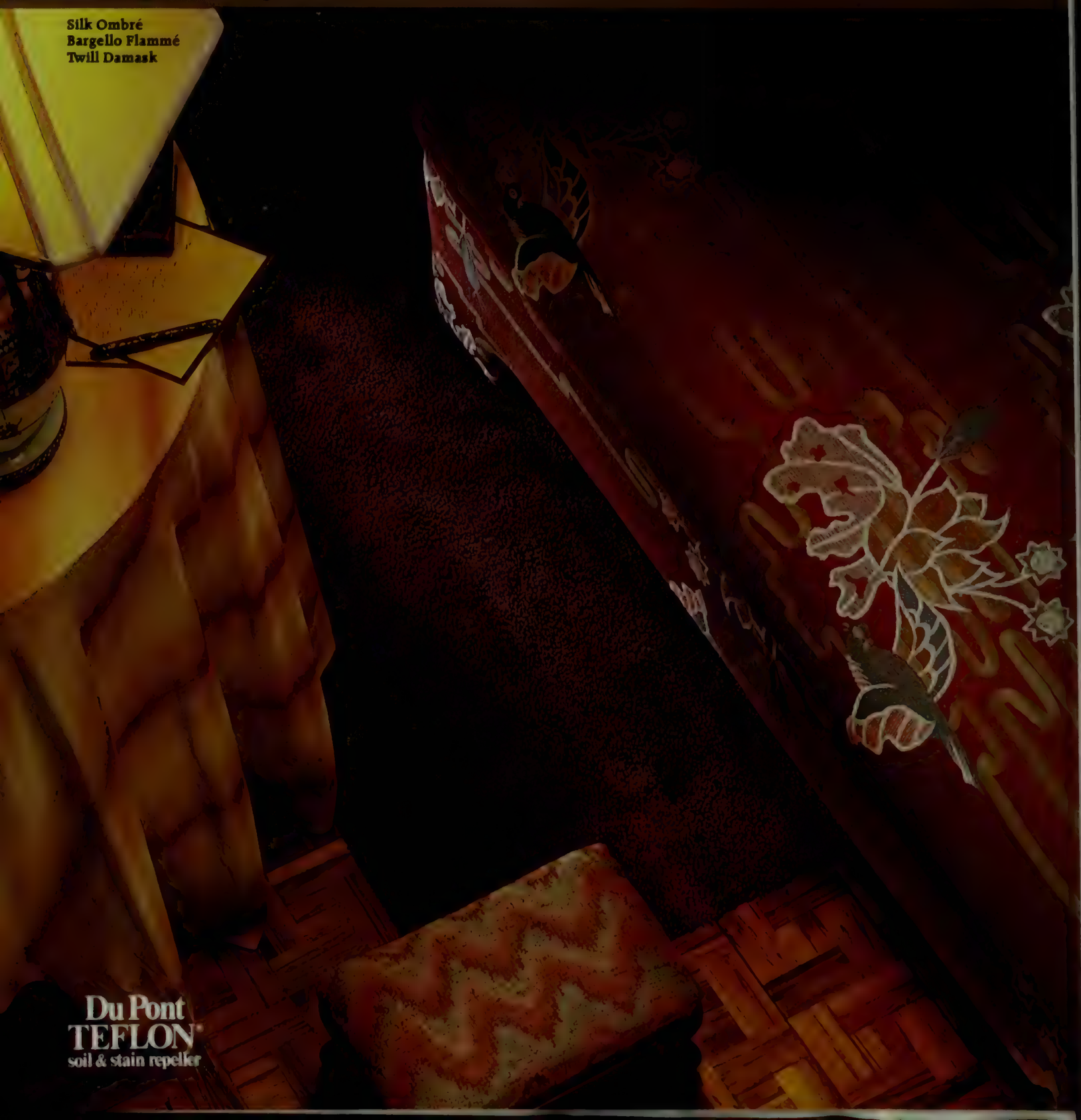

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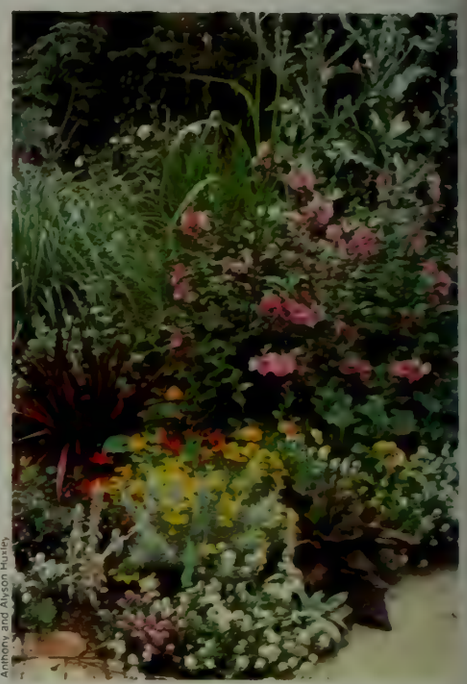
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Anthony Huxley: The Pleasures of Gardening
continued from page 38







Mr. Huxley's interest in the advantageous grouping of plants is evident in the brilliant clustering of sweet william and feverfew (left) and of bright calendula and alyssum (right). ABOVE: A dracena sprouts from a stone urn. At its base are agave, geraniums, and ferns.

admit to a perhaps slightly ambivalent gratification in this sort of labor—always redeemed at the end, when the weeds are cleared, plants are trimmed of dead or unruly growth, and the soil is properly fed.

Then, certainly, we can sit back for a while, to absorb and appreciate the results of our labors. Brought up as I was, with a bias toward natural history, my first instinct is to observe detail. The way plants develop—the unfurling leaves of maple, buckeye or lady's mantle, the uncurling croziers of ferns, the piercing of the soil by the shoots of crocus or Eremurus—never fails to fascinate me. It is certainly not that I foresee in such incidents of development the mature beauty of flowers or foliage; I enjoy them for their own sake.

Of course the coming of spring is always a marvelous time after a long winter; this is one pleasure the gardener in a temperate climate has that is denied to those in subtropical areas, where plants often have no marked resting period. Whether it is really worth the unpleasantness of months of cold, rain, fog and general lack of flowers is a moot point! But it is a fact of life for me, and I find it wonderful to see, almost day by day as the spring sunshine gains strength, the spurts of new green, the transformation of dry twigs, the carpeting of bare soil by the earliest bulb flowers with their glistening colors.

Another particular pleasure is to note the annual growth of plants we have put in ourselves as small specimens, and especially of those we have nurtured from cuttings or grown from seed. One of the trees is a birch—nothing very wonderful—but to see it over twenty feet tall five years after digging it up as a seedling in a country copse certainly gives me a sense of achievement. This is especially strong when a tree or shrub has been grown from a seed collected on travels abroad, which in our garden include Indian chestnut, a Persian crab-apple, a Turkish rose and North American snakebark maples.

This concern with development, detail and individual plants does not prevent me from trying to group plants to their mutual advantage. An old-fashioned herbaceous border of flowering plants alone must be one of the most difficult things to get right, but in a planting as mixed as mine, the problem is much easier. Apart from the placing together of flowering plants to make effective groups, the use of foliage is a relatively foolproof way of achieving a feeling of harmony. Ferns, Epimediums, Tellimas, Tiarellas, rodgersias and hostas are some of my favorites for this purpose, as well as silver and gray plants, which blend effectively with virtually everything else.

Every week brings change, and with it, the need to tie, support, prune and dead-head, seizing the moments of leisure when I can. By fall, the garden looks rather overblown, and it is a relief, indeed a positive joy, to start cutting plants back and tidying up. And this allows, in the mild weeks we usually have before Christmas, the moving around of plants to improve the overall effect—on which I make a few notes as the season proceeds. The final annual pleasure is not one of looking back, but of looking forward to even better results next year. Left on its own, a garden soon slides into chaos. Controlled, it both grows up and can steadily be fashioned into a better work of art. □

Anthony Huxley, whose garden is in Surrey, England, is a writer, photographer and lecturer on horticulture, botany and travel.

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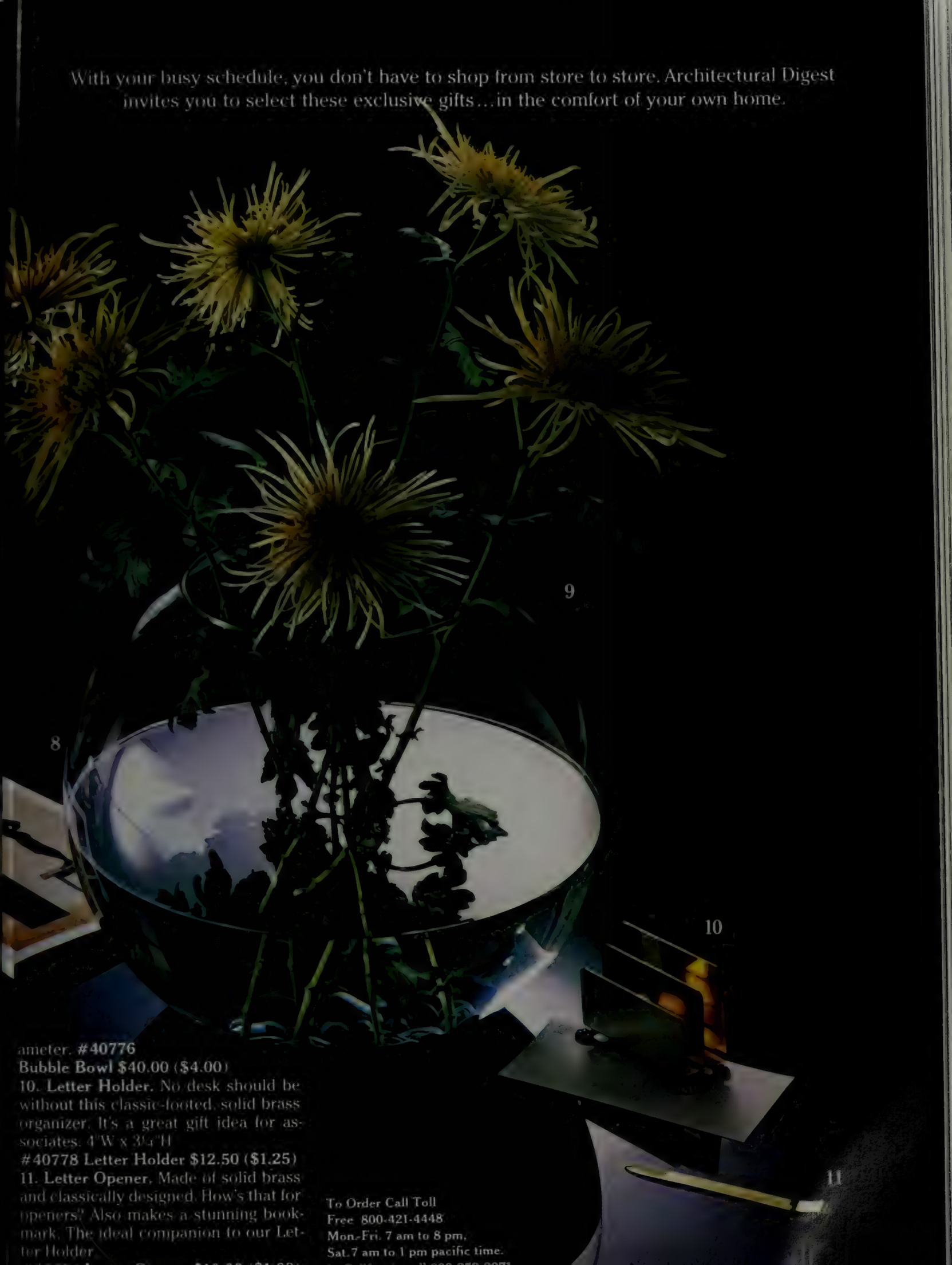
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Architectural False Fronts



Jane Rady

Russell Lynes surveys the long-standing American tradition of frankly false architectural façades, which have embellished many buildings with styles to fit prevailing fashions.

"HAVE YOU SEEN what they're doing to the old Commodore?" my friend Avery said, as we walked through Grand Central on our way to lunch. We had passed a hundred or so construction men in hard hats killing the end of their lunch hour. "They're covering it with mirrors."

The Luxury of Space

The Commodore, on Forty-second Street, abuts the station. It was one of the rush of hotels built in New York in the first decades of the century, sumptuous buildings with vast glittering ballrooms, lobbies several stories high with ornate balconies and mezzanines and chandeliers, great expanses of marble, gilded woodwork, and a sense of spacious luxury and comfort. "Palaces for the people," they were called. In those days redcaps—not hard hats—lolled in the station, waiting for work. They carried the travelers' luggage from Pullman cars to the hotel and were tipped with nickels and dimes. Grand Central's great concourse was not plastered with enormous illuminated advertisements, and the sun, which is now blocked by skyscrapers on three sides, streamed in long shafts through enormously tall windows.

A few days after Avery made his comment, I walked by the Commodore on the opposite side of Forty-second Street. For six stories or so, partly hidden by scaffolding, was the old stone façade, somewhat skinned down, and above it a sheet of glass rose toward the sky like the mirror Avery said it was. It looked rather beautiful, with the tower of the Chrysler Building to its east and the dignified sculptured façade of Grand Central to its west—a patently false front bounded by two authentic and imaginative buildings, masterpieces in their different ways, expressions of power from different eras, the ages of the automobile and of the railroad.



Towered over by the Art Déco spire of the Chrysler Building, the sleek and reflective glass "slipcover" of the Commodore Hotel contrasts with neighboring Manhattan structures.

The application of false fronts has a long and respectable, if not exactly noble, tradition in America. When it was no longer necessary to build dwellings that were merely basic shelter, we started to put false fronts on many of our houses. In the early 1800s we built temples of wood in a style we now call "Greek Revival," with columns—also of wood—on their fronts in imitation of places where ancient pagans worshipped, but would not have dreamed of living. Gods lived in temples, to be sure, and what was good enough for gods was good enough (or none too good) for the citizens of our young republic. Houses that were grand in front petered out into "cold cupboards" and woodsheds behind. Temples were so common they were celebrated in our early national anthem, *America*, which sings of "rocks and rills . . . and templed hills."

Updating the Temple

Some years after the temple had gone out of fashion (it was followed briefly by the "Gothick" style), and "Queen Anne" had then become the thing, an architect named William M. Woollett published a small book, in 1878, called *Old Homes Made New*. In it he explained with drawings how—by stripping off the columns and adding porches, peaked roofs, balconies and "Elizabethan" chimneys—a temple could become as up-to-date as the fringed shawl, the Empress Eugénie hat and the bustle.

The Chicago World's Fair in 1893 brought columns back into fashion. Subsequently they became all but mandatory for banks. There was something about them that bespoke solidity and conservatism. Banks that could not afford to rebuild or build

continued on page 58

For a pearl among opera singers, an Oyster.

On December 1st 1971, an unknown Maori soprano called Kiri Te Kanawa stepped on to the stage of the Royal Opera House in London.

Three and a half hours later, her performance as the Countess in "Le Nozze di Figaro" had made her a star.

The next day, Andrew Porter wrote of Miss Te Kanawa: "Such a Countess I have never heard before."

Another critic wrote: "It was evident that we were in the presence of a singer of quite exceptional promise... Covent Garden has a pearl of great price."

Since then, that exceptional promise has been realised in opera houses around the world.

"Phrase after phrase of effortlessly spun and firmly supported tone, culminating in a last act that would have drawn tears from a stone" was the comment on her Desdemona in a recent production of Othello.

Off stage, Miss Te Kanawa's life is a constant whirl: an endless round of interviews, engagements and rehearsals, and an international timetable that would make the most experienced traveller giddy.



She wears a Rolex Oyster Perpetual Datejust watch.

Of course, it is graceful, elegant and very feminine.

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The photograph on the left shows Kiri Te Kanawa in costume as Fiordiligi in "Così fan Tutte" on the grand staircase of L'Opéra, Paris.

It is one of the very rare occasions when she isn't actually wearing her Oyster.

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Architectural False Fronts
continued from page 54

anew simply added columns, which made those old buildings look like enterprises of unquestioned probity.

The American love affair with false fronts seems to be built into our character. When I was a boy living in a New York suburb, there was a fashion for "Tudor," which, reduced to its minimum cliché (and it usually was), meant half-timbered exteriors—dark brown beams, at what looked like structural angles, surrounded by rough cream-colored stucco. The beams bore no relation to what held the building up; they had an "olde English" look, which was their only functional purpose. Some suburban houses and apartment buildings were built in this manner, but there was a contractor in our suburb (and there must have been



Russell Lynes

The simple façade of this 1869 Massachusetts bank was restyled in 1916 with columns, and a broken pediment over the entrance door.

distinguished old buildings in order to seem up-to-date, and on the usually accurate assumption that city folk do not look up. Only travelers look up. So, for example, the building that used to be Tiffany's splendid store, before they moved a few blocks up Fifth Avenue, now houses a discount store with a brand new bottom of shiny pressed metal of some sort, and the same old top. The only store I can think of on Fifth Avenue that has retained its original elegance is The Scribner Book Store. It is now a designated city landmark.

Several years ago I drove from New York to Los Angeles and back, and wherever I looked there were new mansard roofs of shingles being applied—like false eyebrows or wigs—to supermarkets, fast-food restaurants,





ABOVE LEFT: Before its Queen Anne "slipcover" was put on in 1890, this 1766 Massachusetts house was just a foursquare brick structure. ABOVE RIGHT: A 1918 Massachusetts parish house designed by Mr. Lynes's father, the Rev. Joseph R. Lynes, exhibits the "Tudor" look.

many like him elsewhere) who made a comfortable fortune stripping off Queen Anne porches and balconies and putting on Tudor "slipcovers" in their place. The Elizabethan chimneys were, of course, quite in keeping. By some eccentricity of taste, the Tudor rage was contemporary with the "Early American" craze for spinning wheels and cobbler's benches and corner cupboards. To be sure, they were both attempts to create the illusion of what have recently become popularized as "roots."

Merchants have long made a practice of using false fronts to attract trade. In the frontier towns it took the form of raising the front to make a one-story building look as though it were two stories. It didn't fool anybody, of course, but it made a building stand out from others near it.

Now the practice has been reversed. "Modern" storefronts are plastered on the street floor (sometimes the first two or three floors) of service stations, rural and urban shops and motels. Here were hundreds of examples of how to be up-to-the-minute by turning back the clock.

While I can think of no civilization that has not set great store by cosmetic embellishment, I can think of none more devoted than America to what might be referred to as "Grecian formula" architecture. □

Russell Lynes is a former managing editor of *Harper's* and author of *Art-Makers of 19th Century America*, *Good Old Modern*, and *The Tastemakers*, which is being republished by Dover Publications this month. He is now at work on a book about the Cooper-Hewitt Museum.

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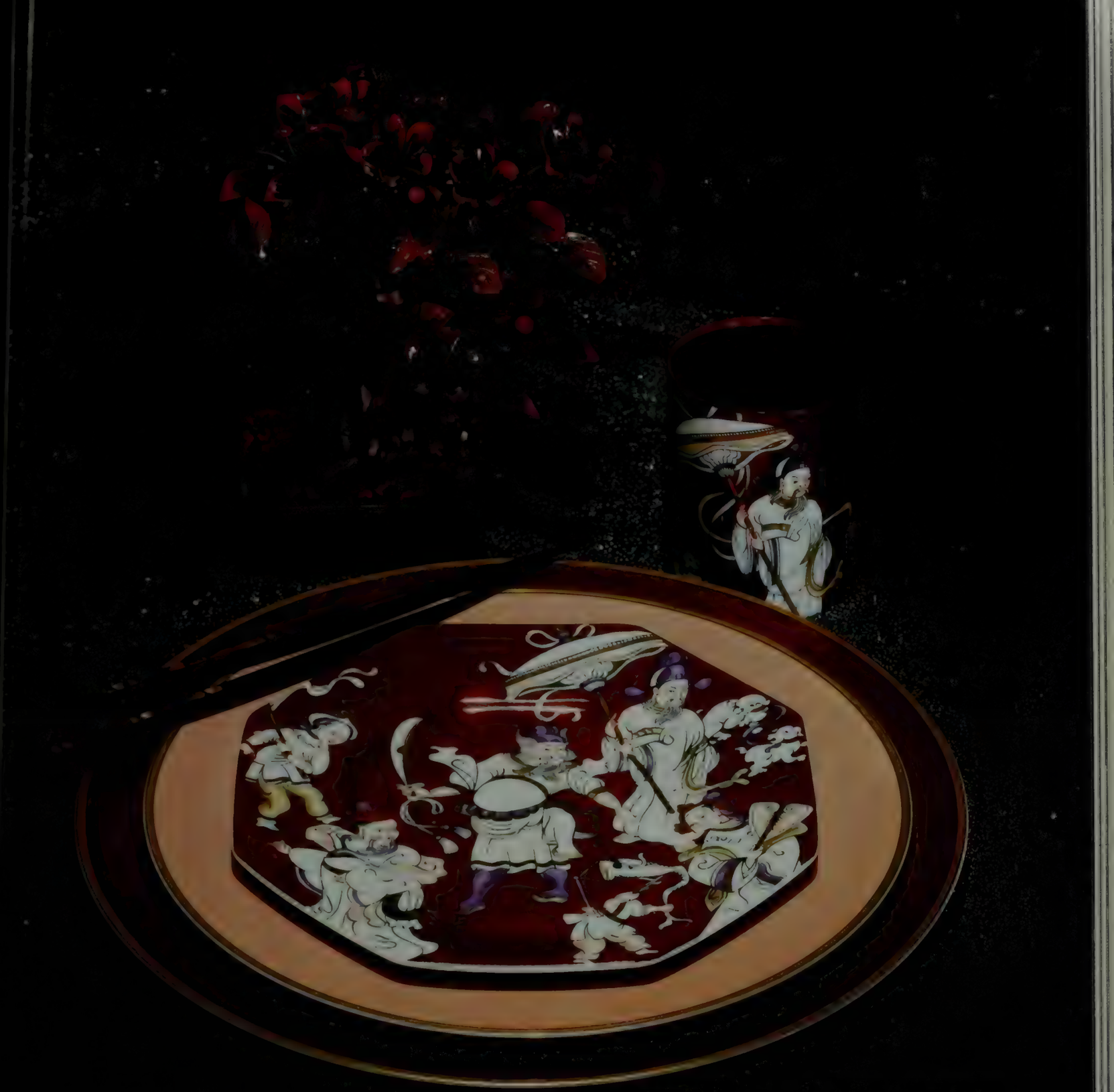
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Focus for the Connoisseur

A detailed description of notable art and antiques selected from the interiors featured in this issue.

OF WEDGWOOD manufacture, the urn and pedestal shown here are fashioned from a fine-textured clay known as black basaltes, or "Egyptian ware." Immediately popular when first developed, in 1767, this dark porcelain bisque, which can be polished or engraved, was intended to imitate Etruscan bronzes and to visually carry on the tradition of classical objects. Sometimes a real bronze served as a model from which a cast would be made. Low-relief decoration, in black or with the addition of color, was often applied in the form of figurative and ornamental motifs.



See page 77.

GANADA RED refers to the distinctive appearance of this Navaho rug, and also to its Arizona trading post locale. By the early eighteenth century, the people of the nomadic Navaho culture began weaving subtle designs on easily assembled vertical looms. Later, from 1850 to 1880, the popular interest in these textiles induced traders to supply wool, dyes and other kinds of designs they thought the Indian pieces should resemble. The twentieth century, however, has heralded a revival of the earlier motifs and colors, some of which are based on sand paintings.



See pages 112 and 113.

CONTEMPORARY American artist John Koch is a realist in the Flemish and Dutch humanist tradition of painting. With a thematic emphasis on genre, space and serene atmosphere, Koch, who is primarily self-taught, usually combines two or more human figures—referred to as "conversations"—with a selection of personalized furnishings in an interior setting; the pictorial embellishments establish an ambience that reflects the intellectual level of taste of the persons represented. As in this example, Koch often structures his compositions with a doorway and window, as devices to maximize space and the use of side-directed illuminating "natural light."

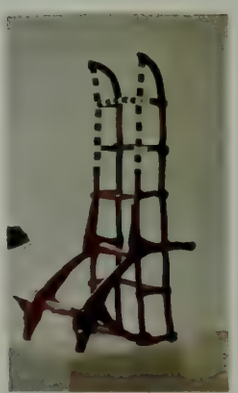


See page 127.



See page 163.

DURING the eleventh and twelfth centuries, the Chinese love of fantasy expressed itself in a fascination with sculptural limestone rock formations. Reverence for these convoluted naturally formed objects—the result of water eroding soft sections of the rock surface—was due in part to the Oriental philosophical ideal of miniaturizing nature's vastness. They also constituted a visual exercise in contemplation. Rockery could stand alone, in front of a pavilion or, as shown here, in combination with flowers and plant life in a walled garden; a small example might even appear on a scholar's desk.



See page 167.

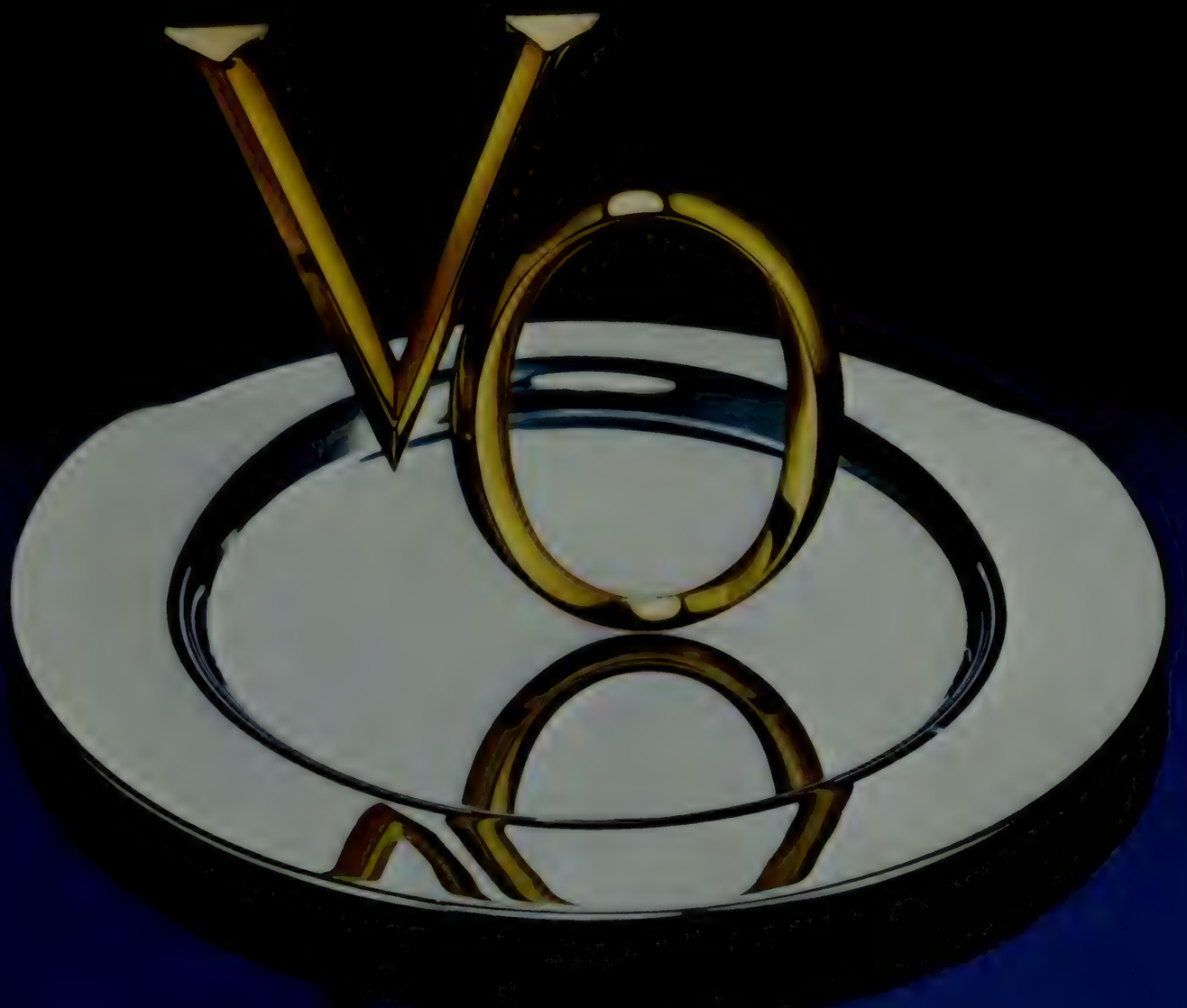
WORKING PRIMARILY in ceramic and clay forms, contemporary artist/craftsman Michael King classifies himself as an "object maker." This piece, entitled *Dog Sled*, is the only vertical expression in a series of objects and is created from mixed materials: The dogs and frame are of kiln-fired ceramic overpainted with enamel colors, while the cross members are formed of stripped tree branches. King derives inspiration from primitive, pre-Columbian and folk art traditions, and from his dog, a malamute. Though comprised of traditional forms, this somewhat whimsical and fascinating piece is restated in a very individual way.



See page 175.

SWEDISH engraver, painter and sculptor Anders Zorn (1860-1920), whose diversified subject matter includes portraiture, is known for his romantic-realist style. Zorn's use of sculptural volumes is reflected in his painterly control of form, coupled with an Impressionistic quality of light. This approach gives his work a look of solidity, rather than the evanescence of pure Impressionism. Capturing the momentary expression of his subjects, this painting of Queen Sophia displays a monochromatic color range that harmonizes with the personality of the sitter. □

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INTERIOR DESIGN BY JOSEPH BRASWELL AND WARD WILLOUGHBY, ASID
LANDSCAPE ARCHITECTURE BY RENNY REYNOLDS PHOTOGRAPHY BY JAIME ARDILES-ARCE



ONCE UPON A TIME, Mr. and Mrs. Homer Langdon lived in a large sumptuously appointed Park Avenue apartment in Manhattan (*Architectural Digest,* March/April 1974). It had been conceived and restored to the manner of eighteenth-century France by Joseph Braswell and Ward Willoughby, of the New York interior design firm that bears their

In the Park Avenue penthouse apartment of Mr. and Mrs. Homer Langdon, antique appointments are enjoyed anew against the understated elegance of a contemporary design by Joseph Braswell and Ward Willoughby. OPPOSITE: An 18th-century bust of the emperor Caligula tops a stainless-steel pedestal in the dramatically lighted and mirrored Entrance Hall. Striped carpeting from Edward Fields leads upstairs to the living room; reversing expectations, bedrooms unconventionally occupy the entrance level. ABOVE AND FOLLOWING PAGES: Louis XVI fauteuils upholstered in Clarence House silk velvet strike a note of warm formality in the Living Room. There, Louise Nevelson's paper sculpture titled *Morning Haze* and Eldon Thorn's Lucite *Solar Burst* interpret natural phenomena in modern media. Flanking the fireplace and a bronze-doré clock with Meissen figures are built-in cabinets with doors devised from panels of a coromandel screen; such ingenuity fits prized contents from a larger home to the Langdon's present more compact environment. Draperies of Italian silk from Old World Weavers add simplified softness and serve to modify the scale of windows that were deemed too small.









names. Though far from oppressively elegant, the apartment was, as Joseph Braswell says, "very grand."

"However," as he goes on to say, "people change over the years, and the Langdons are no exception. They traveled a great deal; their children were grown; and in time the apartment became an awfully big hat to wear." It was the right moment to move on—"from Versailles, as it were, to the Trianon"—that is, to a smaller, duplex apartment.

Once again the interior designers were Braswell-Willoughby, attempting this time, not restoration, but—in keeping with the clients' new way of living—the more subdued, contemporary look at which they excel. All involved agreed a contemporary look

ABOVE: Architectural washes by Van Day Truex bestow a classic air on the Library, where walls are textured with suedecloth. Upholstery from Old World Weavers feigns tigerskin, while wood is engagingly mimicked in a Regency box bound with gold-leaf rope. OPPOSITE: A mirrored wall duplicates the Dining Room and the dark mystery of its 18th-century basalt urns and pedestals. Underscoring the table, and chairs upholstered in Clarence House leather, is Edward Fields carpeting, woven in one piece for the duplex's entire second story.





made the most sense. And yet, a problem arose: What to do about the old pieces, to which the owners had grown so attached? "Mrs. Langdon has a great interest in design," says Mr. Braswell. "She is open to new ideas, but she doesn't want the new simply for the sake of the new, nor is she interested in the latest fad. This was fine with us, as we love mixing the old and the new. We'd *hardly* be called minimalists." And Ward Willoughby agrees: "It's sometimes very sterile and cold when interiors are contemporary. Older pieces add warmth, and they literally become sculpture in a room." Nevertheless, some of the older pieces had to go. Consequently, the designers asked Mr. and Mrs. Langdon to compose three lists: "An *A* list, for pieces they couldn't live without; a *B* list, for pieces with which they could bear to part; and a *C* list, for those pieces they just couldn't stand any longer."

In this new background—all monochromatic beige-on-cream in a grisaille strié, mirror, polished bronze and stainless steel—the old pieces appropriately play new roles. The heroic bust in the entrance hall is as much at home on its pedestal of stainless steel as it might be in the palace for which it is suited, commanding ultrasleek surroundings with an authority undiminished by time. The coromandel screen, alive with scenes of courtly Oriental life, has become a set of doors for cabinets flanking the fireplace—without losing any of its value, Mr. Braswell notes, since the panels can be easily reassembled into a screen again. An ornate eighteenth-century French clock has been placed on a simple Lucite plinth above the fireplace, its whimsical chinoiserie all the more intriguing seen against a background of a bare wall, rather than against a gilt-framed mirror, its former setting. Even the living room chairs, of a transitional period between Louis XV and Louis XVI, take on a less imposing and more relaxed air than they had in their former "grand" setting. The marriage of old and new is a successful one, "mainly," as Mr. Willoughby points out, "because we have used pieces from periods—Neo-Classical, Regency, Directoire, Empire—whose straight lines mix well with clean, contemporary lines."

In some instances, the new apartment provided small problems. The designers found that the bedroom windows were "ill shaped," a fault remedied by the use of white louvered doors. These lend the air of a villa in the south of France to a room with muted pastel colors, a room that is in itself very French. "Even on a dismal day," says Mr. Braswell, "the







OPPOSITE: Silhouetted against a parchment screen, a Meissen Muse lends her inspiring presence to the Master Bedroom. Light filters gently through louvered doors, falling on cool pastel silk from Scalamandré, neutral carpeting from Patterson, Flynn & Martin, and grace notes—a pair of Adam alabaster urns and an Edward Walsh bronze. TOP, ABOVE LEFT AND RIGHT: Landscape architect Renny Reynolds designed the terraces that adjoin each of the apartment's rooms. He lavished particular attention on the Main Terrace, which surrounds living room and dining room. Here, highlights include a wisteria arbor, a formal French pavilion and a profusion of colorful flowering plants.

room has something optimistic about it." In the living room, similarly undersized windows were masked by curtains of Italian silk, which "look so simple you might have run them up on your sewing machine."

Braswell-Willoughby are interested in expressing the personality of each particular client in their work, rather than in expressing themselves. But they have their own points of view. In an era when the past seems to provide few clues for the unraveling of the present, it is inevitable to wonder exactly how that past fits in with the swift changes of today. Braswell-Willoughby begin to provide an answer. In the Langdon apartment, yesterday infuses today, and there is comfort in the fact that eras so removed in time and place can achieve harmony and compatibility without conflict. □

—*Richard Horn*



Form and Clarity

An Interior Design of Simplified Harmony in Lake Forest

INTERIOR DESIGN BY ANTHONY MACHADO
PHOTOGRAPHY BY TONY SOLURI

"THE IDEA I WOULD LIKE to convey in this particular project," says California interior designer Anthony Machado, "is to reach toward the future—not to dwell in the past. Most people find comfort and security in outdated traditions. I am attempting to take them into the future, where they no longer need fragments of the past. We can no longer easily afford the fine antiques—so few exist today—and we can no longer easily afford to maintain them. I would like people to let go of traditions, and feel comfortable with what is to come."

Mr. Machado's ideas are clearly defined in this Lake Forest, Illinois home. He became involved with the project in its conceptual stage—long before an architect was commissioned. The owners had seen Mr. Machado's own apartment and they wanted to create a similar feeling in the Lake Forest home they were planning to build. They contacted him at his San Francisco office, and after exchanging many ideas, established certain criteria for the project. The home was to be energy-efficient in order to combat the fierce winters and the sultry summers of the Midwest. With two very young children, the owners did insist on a functional environment with no area off limits,





Simplified forms and a closely modulated palette endow Anthony Machado's design for a Lake Forest, Illinois home with serenity. OPPOSITE: Providing textural contrast in the Living Room are a fossil-stone fireplace surround, a low table from Karl Springer, and First Editions upholstery on Ken-Wil sofas. An André Beaudin sculpture and a Paul Guiramand painting establish contemplative focuses. ABOVE LEFT: A Living Room sofa covered in Clarence House velvet, and handpainted pillows, synthesize the medley of colors. *Femme Debout*, a Guiramand bronze, graces a Regency-style table. ABOVE RIGHT: Chinese temple doors create an Oriental liaison between the living room and dining room.



The Oriental influence pervades the Dining Room. Japanese shoji screens, which slide open to reveal a glass exterior wall, transmute the tonality of daylight. At night the screens, back-lighted, lend atmospheric enchantment. A spare arrangement of elements on a table from Karl Springer embodies aesthetic restraint, proffering a light collation. The darkness of Mexican pottery plates counterpoints the transparency of glass and the delicacy of sprays of iris and lily blossoms in an antique Chinese pot.



but, at the same time, the home was to provide a dramatic backdrop for their extensive collection of paintings by the European artist Guiramand. Indeed, only the art collection survived the transition from past residence to present. Every piece of furniture was designed for the new home by Anthony Machado.

The Denver architect Richard Crowther brought his expertise in solar and energy-conservation systems to the project. The physical plan is carefully laid out, with the land protected on the north and east by dense woods, and the home oriented toward the south to optimize the passive and active solar power gained during the harsh winters. The kitchen, breakfast area and family room enjoy early morning sunlight and radiation, while the living room is in a central area with views toward the garden. Exterior lighting creates a tranquil image through large glass windows and invites the garden to become part of the home's interior. Japanese shoji screens slide out from between the walls and form a window treatment that is at once efficient and appropriate to the house.

As important as the home's energy efficiency is its mood. Mr. Machado explains: "The initial step in any design project is to ascertain the mood to be created—whether it is to be glamorous, fun, high energy or low key. The owner, of course, indicates what that mood will be, but many times the indication is made through nonverbal communication. Preferences and opinions are indicated through clothing, habits and interests, as well as through conversation. It is up to the interior designer to absorb all this information and create a successful environment.

"When someone calls in an interior designer, what they are really saying is, 'I want to go somewhere, and I cannot get there by myself.' Because you are dealing with a person's sense of identity, a change in living space can greatly affect how someone thinks. It forces people to look at, understand, and attain a new awareness of, their personal space. Some people, through travel and education, are more aware of the elements of good design than others. And naturally there are some people who have rather more vague ideas about what they want. In any case, whether the owner of a house is design-oriented or not, it is up to the individual designer to find the happy medium and the proper solution."

The home, while stylized and contemporary, has an undertone of tranquillity and simplicity. Just as each Guiramand painting is displayed in the best way possible, so each fabric and piece of furniture was designed and placed to maximize the total design scheme. In the library, bleached oak, with detailing of brass and mirror inlay, is restated in the desk, doors and bookcases. The dining room's goatskin parchment tables share similar patterns with the marble floor, and Chinese temple doors lend themselves to the home's tranquil air. Suedecloth covers the walls, except in the living room, where contrast is introduced by the use of Texas fossil stone. Thus it is clear that the designer has gone to considerable lengths to find unique and suitably unusual materials.

"Interior design is an art form to me," says Mr. Machado. "I don't want to be involved in mass production. Each project I take on is quite different from any other, because it is a reflection of each owner's personality. I would like to break away from the idea of *decorating* houses. Eventually—and I don't think it's too far

The home, while stylized and contemporary, has an undertone of tranquillity and simplicity.

off—I hope someone will say, 'I want you to create an art statement for me. Here is a room—a space. Go in there and *create* something.' " That "something" the designer envisions is a three-dimensional work of art, wherein the sum of the elements does not simply produce a comfortable room, but rather—in form, placement and composition—an artistic whole. There is little doubt that the designer's ideas are commendable ones, though surely there are those who would disagree with his concept of interior design as an authentic art form in its own right.

Mr. Machado's thoughts on interior design may veer from the usual, but they certainly reflect his background as a painter and a sculptor. In fact, the furniture he designs is conceived of as sculpture, with the



The designer infused the Library with an updated Art Déco flavor. Recurring brass accents inject sparkling detail and serve to define a variety of shapes, including an oval desk, the fireplace and—most arrestingly—the right-angled desk lamp. Here, again, shoji screens give modular unity to the décor, while lively fabric covering sofa pillows, and a chair from Pace, extend the geometric theme. Mirror, used to create a simplified fireplace surround, further amplifies the sense of space, sleekness and soft luminosity.

added element of functionalism. And that link between art and utility is what he brings to each interior design project. "The true craftsmen of today are the engineers, the lighting and electrical technicians," the designer says. "The contractor for this home was really an artist. His work reveals the precision and pride that we associate with old-world craftsmen, yet his products are new.

"Whether in a painting, a sculpture, or a piece of furniture, the purity of line and the essence of design will indicate the life span of an object of art. If the design is true, it will transcend time and be appropriate in a hundred years or five hundred. What I want to do is create something that represents today, but will last well into the future." □

—*Cameron Curtis McKinley*



The dominant mood of tranquillity continues in the Master Bedroom, where a commodious armchair and ottoman transform a corner into an inviting spot for reading or relaxing. The vivid hues of Paul Guiramand's gilt-framed painting titled *Le Village* add bright cheer, and floral-patterned draperies contribute an air of springtime gaiety year round. Fabrics from Clarence House afford gentle tones, a foil for an ever-changing aspect of the landscape, which is viewed through the window.

With Panache

The Hollywood Home of Novelist Gore Vidal

INTERIOR DESIGN BY DIANA PHIPPS
PHOTOGRAPHY BY DERRY MOORE



Long familiar with the creative ingenuity and improvisational talent of his friend designer Diana Phipps, Gore Vidal accorded her carte blanche to design his Spanish-Colonial–style residence in Hollywood. ABOVE: A tiled roof, stationary shutters and pierced masonry screens complement the façade's graceful arcade. OPPOSITE ABOVE: Relaxing on the Terrace, the noted author, who divides the year between California and Italy, takes pleasure in the temperate clime. OPPOSITE: Colorful tile designs enliven the Loggia, where a shaped arch and window reveal provide sculptural adornment.

SOME FIVE YEARS AGO Gore Vidal received a letter from his good friend Diana Phipps. "Come to London," she wrote, "and buy chambers in Albany. When you do, I'll make them look like this for you." Inside the envelope was an illustration of a wonderful room, heavy with books piled on desks and tables, rich in color and atmosphere. It was the library that had belonged to the nineteenth-century historian and writer Thomas Babington Macaulay.

Mr. Vidal never did move to London, but now Mrs. Phipps has recreated a similar library for his new home in the Hollywood Hills. Her allusions to other times and other places are appropriate, for this is the old part of Hollywood, where the houses—solid, comfortable, mainly Spanish-Colonial in style—still echo with the glamour and romance of the Golden Years. That Mr. Vidal's house has the Hollywood Spanish-Colonial interior did not worry Diana Phipps at all. "I wanted the dining room to look like a set from Turgenev's *A Month in the Country*, and the living room to have the somber lushness of a Venetian palazzo."

These are European images, of course, and rich with associations. The references to history and literature were deliberate, says Mrs. Phipps, for she felt it was the language that would most appeal to a writer. It did, to be sure, but the "language" itself is still very much her own, part of the European background that formed her style. Hers was an old Czechoslovakian family who lost their estates to invaders. The family fled, leaving castles and titles behind. She met Gore Vidal soon after, when she was a sixteen-year-old and her parents had sent her off to visit relatives, the Bismarcks, in Capri. "I had only one skirt and one shirt with which to face all those smart Italian women," she remembers, "but Gore was there and took me under his wing. He's been a fantastically loyal friend ever since. When he heard I was doing a book on decorating, he immediately offered a title, *Splendour on the Cheap*,













LEFT AND TOP: Employing artist's oils, the designer established a theme of rich color in the Drawing Room, where walls are painted to simulate leather. She ingeniously unified the design by repeating a significant shape: Removing the molding from a large contoured window, she used it to frame a cupboard and then crowned the French doors with the same curving form. Striped upholstery on banquettes, and kilim-inspired fabric on an armchair, are from Brunschwig & Fils. ABOVE: Cotton wall upholstery—inside out—a *faux-bois* ceiling and a Dutch still life emphasize the Dining Room's 19th-century theme. Molding outlines walls and ceiling.





TOP: Amid a Bedroom synchrony of warm-toned fabrics, a Brunschwig & Fils kilim design covers the bed with vivid geometry. Indian batik upholsters the wall, its wide border suggesting a cornice, a narrower band edging bed draperies. ABOVE: Providing amply for an author's Library, Mrs. Phipps designed three walls of glassed-in bookshelves. Batik upholstery fabric on walls, shutters and daybed lends patterned harmony. OPPOSITE: Tracing a path through terraces of California flora, a tiled stairway winds its leisurely way toward the pool.

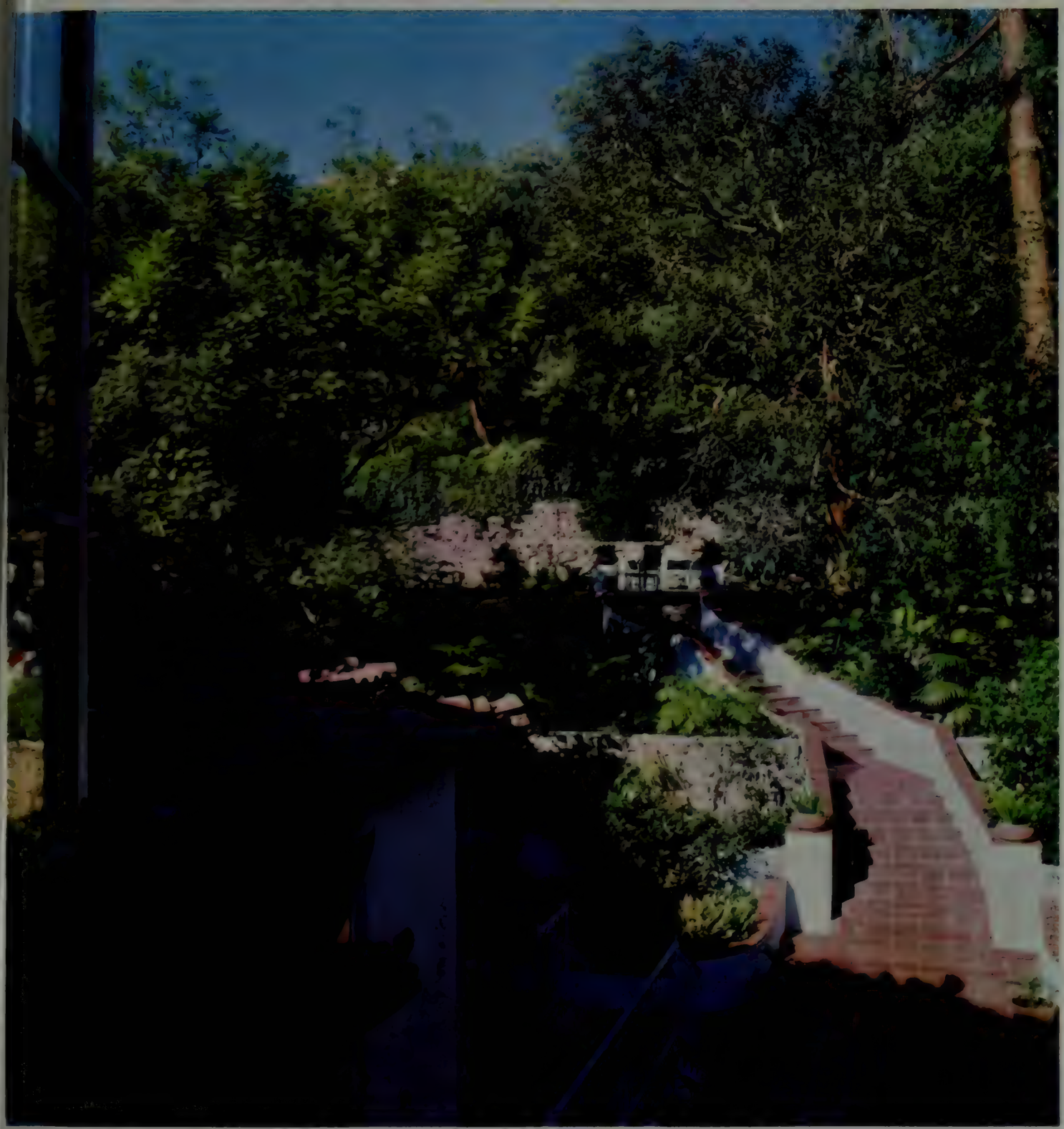
and his own new California house for an American chapter. 'Do whatever you like,' he told me. Now what I like is improvising, using what I have, making do. Chatting with expensive upholsterers is a waste of time, and I'd rather do it all myself. It's the émigré approach, I suppose." When Diana Phipps says she has finished decorating a house, she can be taken quite literally—for she's been at the top of the painter's ladder herself. Her own houses in London and Oxfordshire (*Architectural Digest*, January/February, 1976) are examples.

For Gore Vidal's house in Hollywood, two things were certain. The décor would be more charming than expensive, and it would be finished in two months. That was all the time she had: one month for the carpentry; one month to sew all the upholstery and curtains; to paint, to staple fabric on the walls of a ten-room house. Where to start? She needed a carpenter, and it seemed easiest to fly her own over from London. "This seems to make nonsense of my determination to do everything inexpensively," she says, "but locals were not likely to understand my way of working. I found two students, and the three of us had carpentry lessons from my imported expert every morning. Then we worked all afternoon and all night." The next thing she did was to buy a secondhand sewing machine and unpack her staple gun. These would be used to hang cotton fabrics on the walls.

"What I wanted was a toned-down version of mid-nineteenth-century rooms. And to find the colors to match that kind of fantasy, I like to buy everything in one day. I can't stand going around for weeks on end with an inch of carpet and handfuls of fabric swatches. Too confusing."

The house had problems. There were seven doors in the dining room, making it a thoroughfare, not a room, and the living room, too, was a maze of different openings. There was an arch, some lower square French windows, a surprisingly wonderful big window of extravagant Spanish Baroque curves. The surround from this she moved to the opposite wall, as a frame for shelves, then repeated the shape over the French windows.

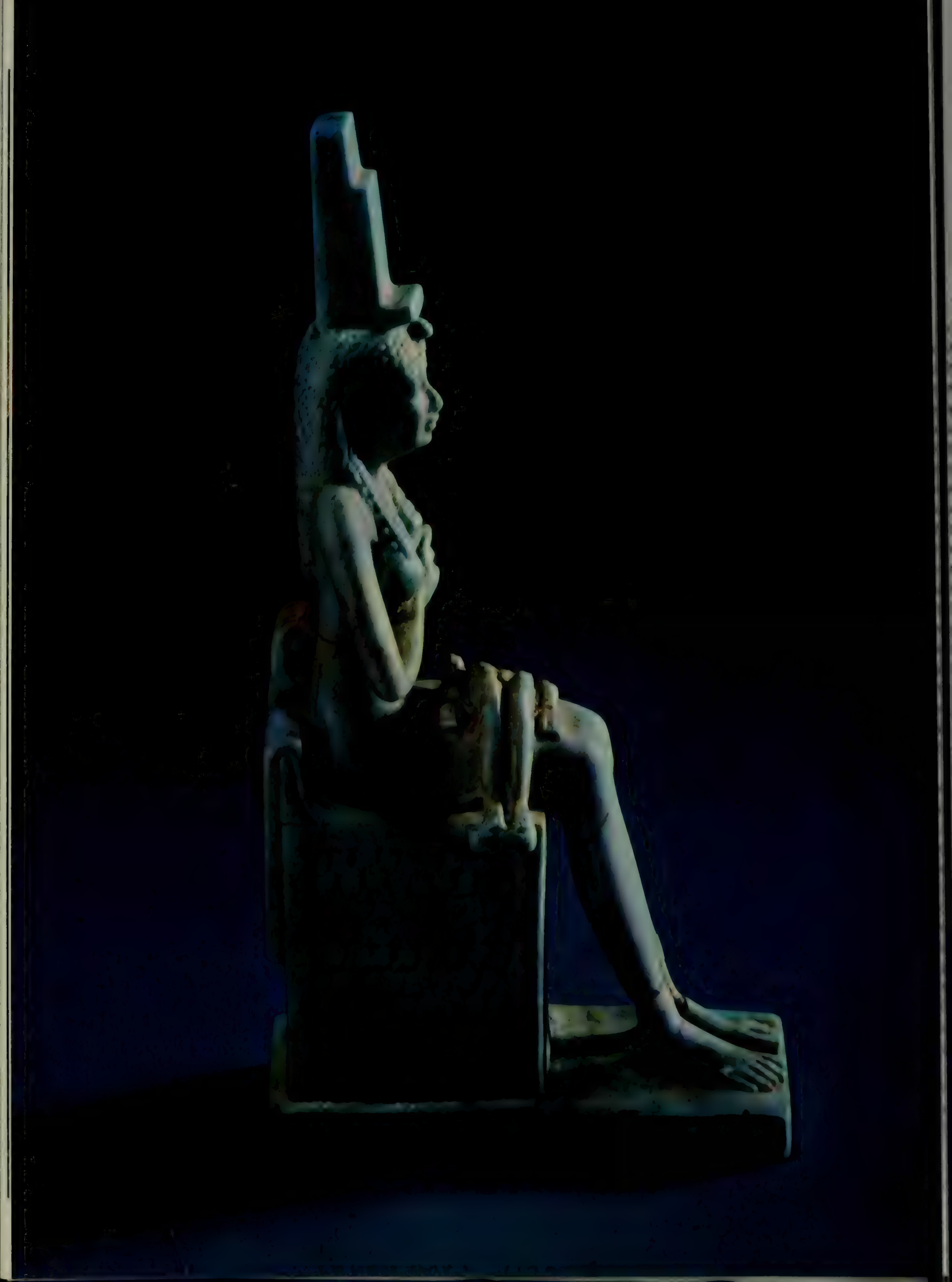
Order began to appear, and then Mrs. Phipps turned to the problem of finding furniture. "First I made a list of auction houses from the yellow pages, crossing out any that were in smart neighborhoods." The bargains she found produced what she calls



her "cooked-up" furniture—like the outsized mahogany sideboard that she repaired and reassembled for a dining room side table and bathroom cupboard doors. For the mid-European Biedermeier character of the dining room itself she achieved a century's worth of fading in one day by stapling striped fabric inside out on the walls. Colors are similar in the low vaulted supper room adjacent, offering a gentle transition.

Gore Vidal is now comfortably at home in this great splash of color. The renowned novelist, playwright, essayist and screenwriter has spent most of his life in Europe and the eastern United States. Now, however, he spends half of the year in Italy (See *Architectural Digest,* November/December, 1974) and the other half in California. He is still quite in awe of his friend's accomplishment in completing his Hollywood house in so little time. The house itself surely is a tour de force and a remarkable example of improvisation. Mr. Vidal is pleased to consider it, in his own words, "a shrine to Diana." □

—Elizabeth Lambert



Antiques: Terra-Cotta Figures

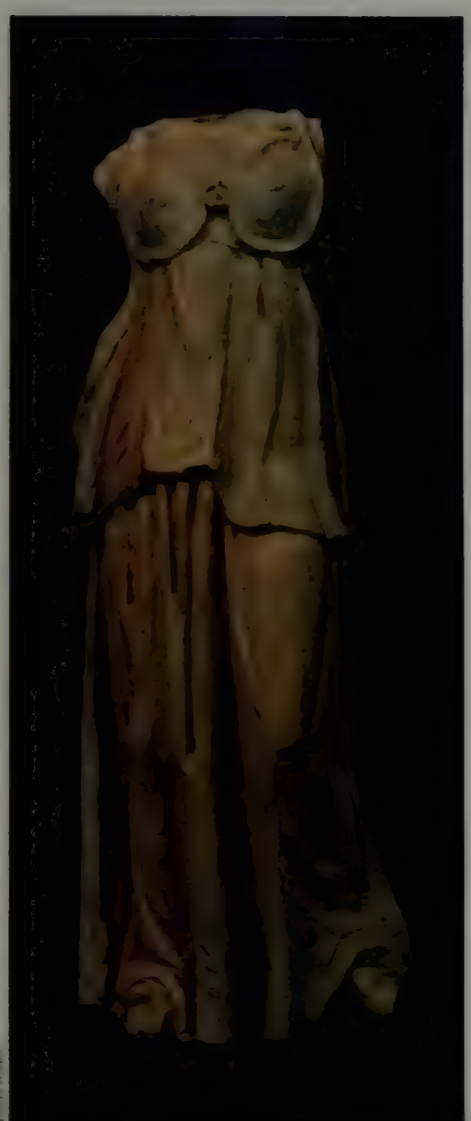
Examples of Delicate Craftsmanship from the Ancient World

TEXT BY MARIO AMAYA

AN APOCRYPHAL STORY of ancient Greece relates how the wife of Butades of Sicyon, a potter who was credited with the invention of modeling clay in relief, put her husband's earthen sculptures in the oven with bread she was baking, to see if the clay objects would harden into more permanent forms. A success, it thus proved that baking could give us not only bread, but terra-cotta sculpture as well. Modeling—bowls, vases and, most of all, figures of animals and humans in baked clay—was man's first and most immediate artistic expression. Figures so old that no one dares date them indicate one of the highest degrees of artistic expression of man, equal to cave paintings and even more advanced in terms of conceiving form in the most difficult elements in art—movement.

Among the most magnificent earliest works extant is a woman in a swing, made in Crete around 1600 B.C. Excavations at Carthage have produced beautiful funerary mask portraits and gay figurines in baked clay. On Knossos, discoveries have been made of tight-corseted bare-breasted women with flouncing skirts, as well as animals of great sophistication. And who can forget those charming seductresses from Tanagra? Their draped, unglazed and graceful forms are remarkable achievements of Hellenistic Greece.

Predynastic Egyptians also produced baked-clay figures, either painted in brilliant colors or, later, glazed in luminous blues and greens. In Assyria and Persia, the art of making decorative tiles was developed to a high point at a very early period,



OPPOSITE: *Goddess Isis and the baby Horus*, Egypt, Ptolemaic period, circa 300 B.C. Glazed pottery; 4" high. A gesture of maternal care softens the ageless formality of Egyptian style, adding an eloquence to this dramatic portrayal of the goddess of life and her son. C. Dikran Kelekian Ancient Arts, New York. ABOVE: *Athena*, Magna Graecia, 2nd century B.C. Terra-cotta with traces of color; 13½" high. The elegant fall of drapery and rounded fullness of form blend into a seamless unity, a testimony to the far-reaching influence of Greek monumental sculpture. Galerie Borowski, Paris.

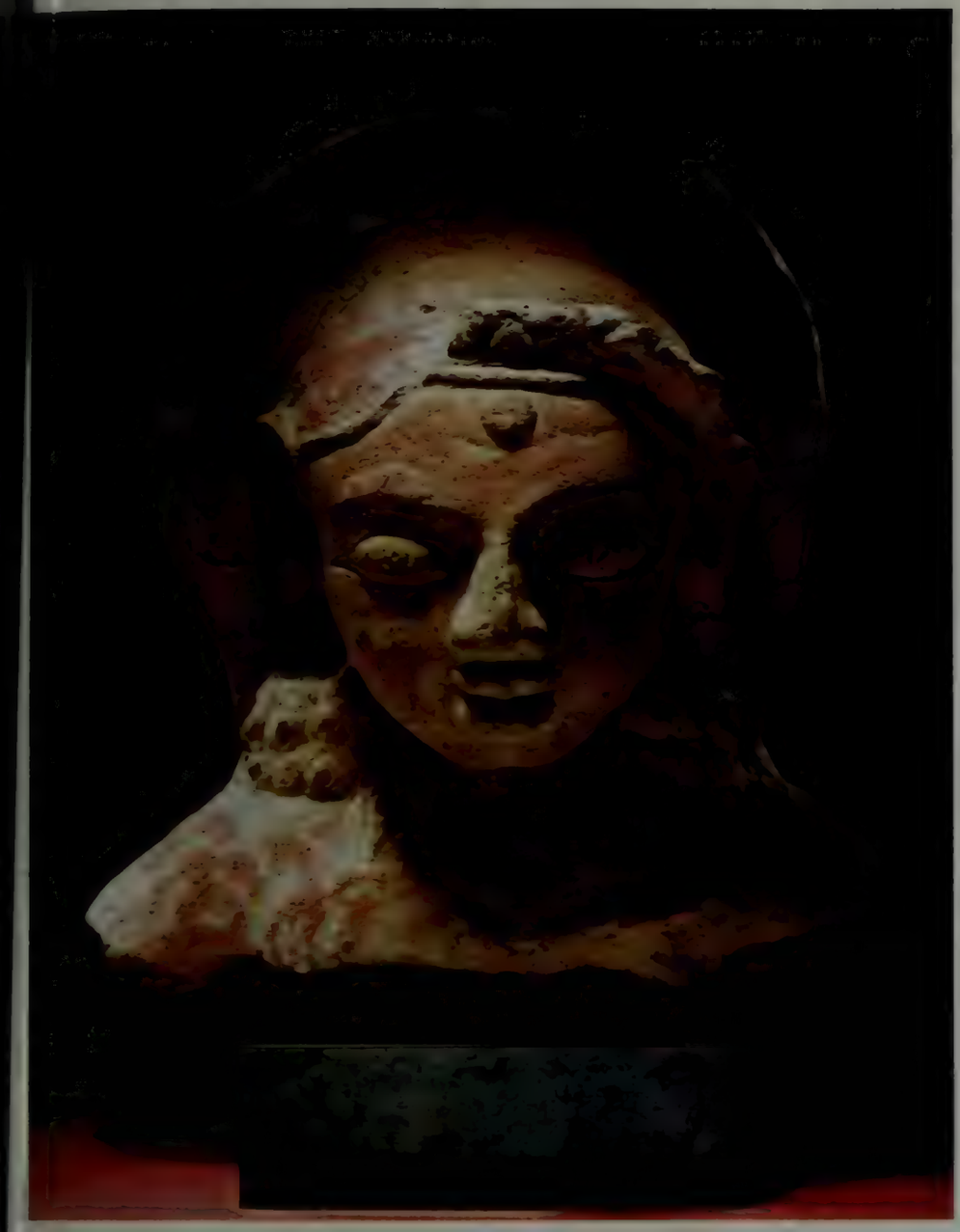
and some of the most wonderful friezes ever created by man were those found at Susa, displaying animals and warriors in rich browns, yellows and green blues.

Recent discoveries in the province of Kansu, China have brought to light highly sophisticated vases that date to about 3000 B.C., which no doubt form the basis of those ornamented bronze forms of the Chou Dynasty.

In China, modeling in clay began presumably in the Han Dynasty (maybe even earlier). These tomb figures—entire suites of animals, personages, and even temples and houses, made to travel with the dead, are among the most vigorous and exciting forms of ancient sculpture that have miraculously survived the years. Some of the animal statuettes in these large entourages are the Bactrian camels and the colossal horses, that the Mongols introduced into China from the north. But it is the imaginative forms of the three-horned rhinoceroslike animals and those ferocious Foo dogs that are most prized today. During the T'ang Dynasty, it could be said that China actually rivalled Greece in both glazed and unglazed terra-cotta sculpture. That two such diverse cultures could produce artifacts of such a high degree of sophistication is one of the marvels of civilization.

If the Chinese maintained a vigor and expressiveness in their terra-cottas, the Greeks strove for grace, subtlety and a delicate realism. The Greeks rarely used terra-cotta for large sculpture, but in Magna Graecia, southern Italy, as well as in Cyprus, it was a favorite material,







OPPOSITE: *Pair of court ladies,* China, T'ang Dynasty, A.D. 618–906. Unglazed pottery; 14¼", 14½" high. In a flow of harmonious rhythmic lines, a T'ang potter has rendered the serenity and charm of these appealing ladies with a subtle delicacy. Tradition has the much-beloved concubine Yang Kuei Fei as the portly model for these figures who wear the sweeping robes and rounded topknots of court fashion. Eskenazi, Ltd., London. ABOVE: *Head of a man,* India, Gupta period, 6th century A.D. Terra-cotta; 13" high. The calm otherworldly gaze and sensual features mark the sophistication of India's classical period, which found its full expression in the myriad figures that adorned its brick temples. Doris Wiener Gallery, New York.

Figure of an official, China, T'ang Dynasty, A.D. 618–906. San-ts'ai glazed pottery; 31" high. From the unglazed head and cap to the "cloud-toed" shoes and pierced rockwood base, the details of a contemporary figure are caught in a delicate balance between a stylized form and the abstract use of color. Gary Bachman, Philadelphia.

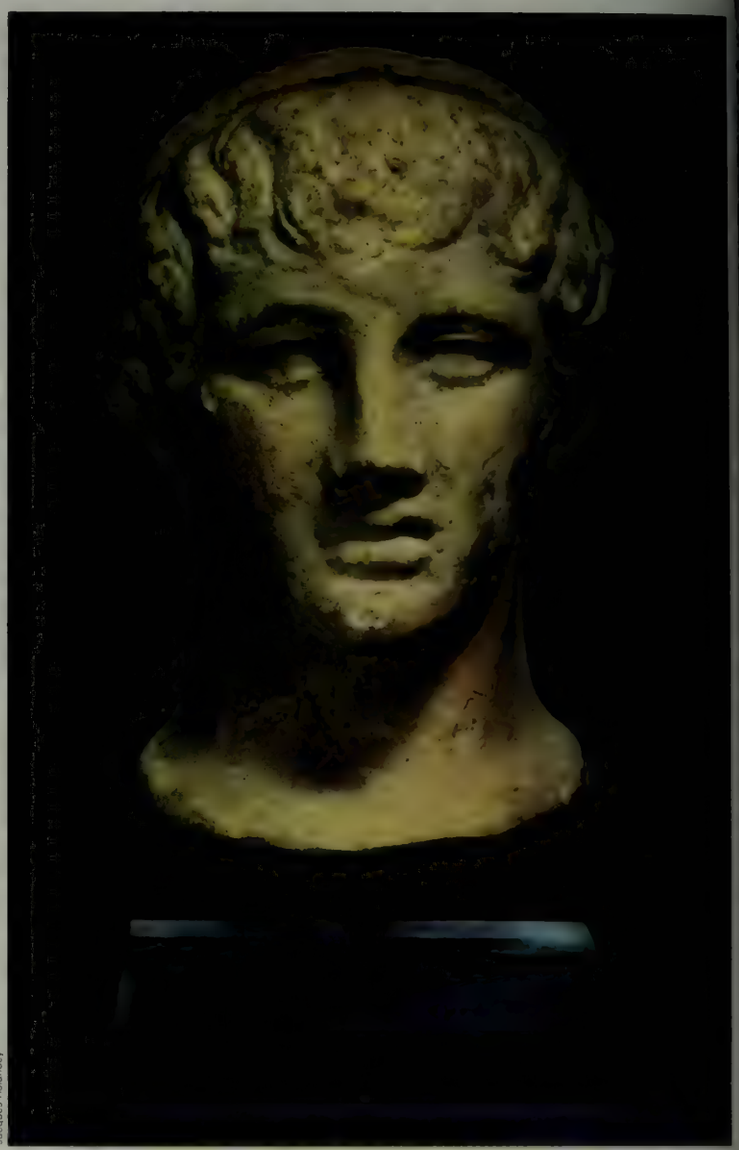
probably because Italians had limited sources of marble before Greece was conquered and before the opening of the quarries at Carrara.

It is recorded that the Samian sculptors Theodorus and Rhoikos, who lived about the end of the seventh century, had the idea of producing small and inexpensive terracottas for household ornaments and funerary objects. Dainty in execution, these ranged from well-known deities to genre figures, which became the particular trademark of Tanagra. Although occasionally modeled solidly, these figures were more often molded and hollow. A mold of clay was first made, and baked to considerable hardness; its surface was then covered with layers of moist clay, until the required thickness was reached. The shrinkage of the clay in drying allowed the figure to be easily removed from the mold. The back of the piece was made separately, either in another mold or by hand, with a vent hole for evaporation. To ensure a certain diversity of design, the head and arms were often molded separately, and then the different molds

Artifacts of sophistication...one of the marvels of civilization.



Jacques Rolandey



Jacques Rolandey

Head of a young woman, Magna Graecia, 3rd century B.C. Terra-cotta; 10¼" high. This head, garlanded with pine cones and vine leaves, may have decorated a frieze dedicated to Dionysus or Demeter, whose cults were widespread in Greek colonies of Italy. Hadad Archéologie, Paris.

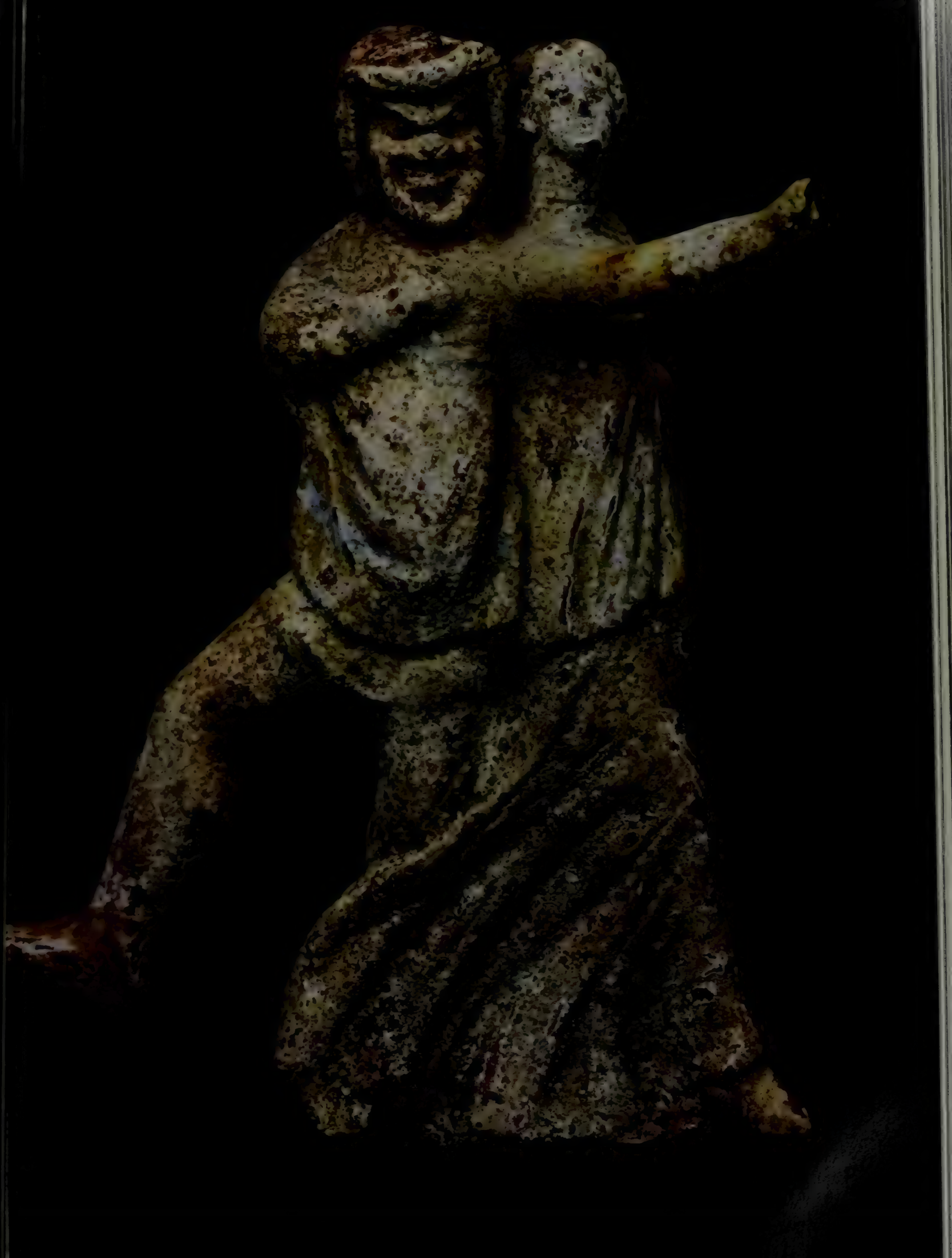
ABOVE: *Head of an ephebe,* Roman, 3rd–2nd century B.C. Terra-cotta; 11¾" high. The precise modeling of the head and facial features demonstrates the skill and technique of the craftsman, who interprets the Hellenistic ideals of masculine beauty and form. Hadad Archéologie, Paris. OPPOSITE: *Dancing satyr and maenad,* Magna Graecia, 3rd–2nd century B.C. Terra-cotta with traces of polychrome; 7½" high. With a boisterously nimble step, an intemperate satyr captures a swirling Dionysian handmaiden in the animated movement of a dance, joining the graceful and the fanciful in a celebration of the heady rites of the wine god. Galerie Borowski, Paris.

were combined. Thus, the Greek and Italian terra-cottas that have come down to us are rarely exact duplicates, despite their obvious similarity.

It was during the Gupta period in India that the finest sculpture in this ancient and perennial medium was made. Projecting a mannered elegance and sensitivity, these terra-cottas adorn temples from the Gupta domain and are still enjoyed today.

Whatever the reason, perhaps because of an intimacy, an immediacy of touch, terra-cotta sculptures have long been among the most beloved possessions of collectors. How wonderful to hold a sculpture that feels instantly accessible, which communicates directly with the hand of the artist who created it. The fact that it originates from something as basic as the earth itself gives it a plasticity and directness few other materials can equal. It has been consistently carried to a point of rivaling all other arts in technical skill and finesse, from prehistoric times to the present. □

Mario Amaya is a critic, author of three books and writer on the arts. He is former director of the Chrysler Museum at Norfolk, Virginia.





Present and Past in Madrid

Overlooking the Plaza de Oriente

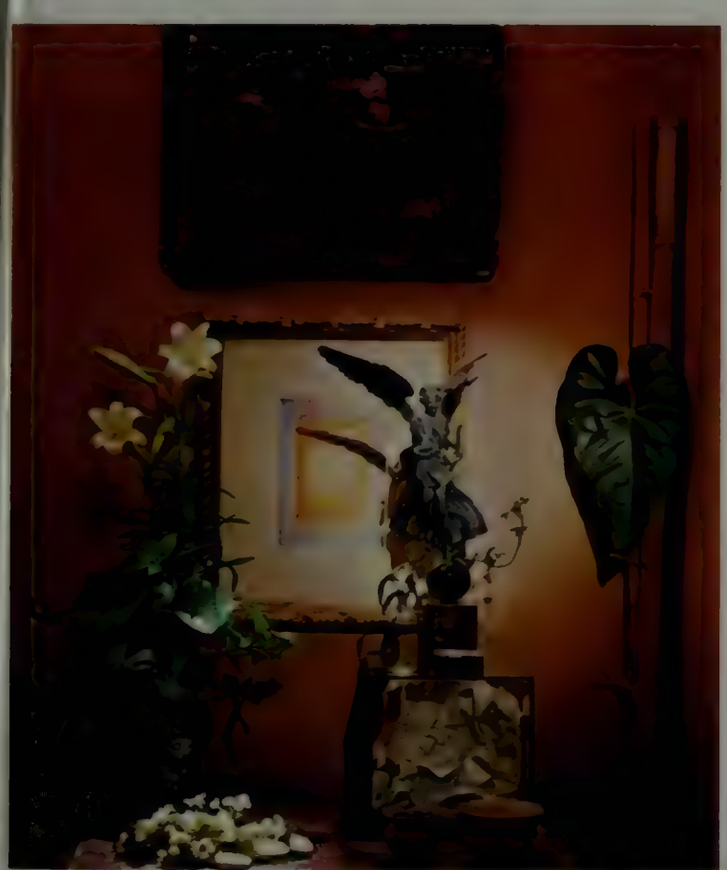
INTERIOR DESIGN BY ROMÁN ARANGO AND PIN MORALES
PHOTOGRAPHY BY JOSÉ LUIS PÉREZ
TEXT BY LUIS ESCOBAR

IN A NUMBER OF WAYS, the European interior designer has at his disposal far more intriguing and imaginative material with which to work than his American counterpart has. The difference, of course, has nothing to do with talent or skill, but rather with the obvious realization that a European designer can take advantage of the architecture and variety of far older civilizations. The heritage of these older civilizations is especially striking when combined with the most contemporary in twentieth-century interior design, and this is a felicitous combination that many designers in all parts of the world are interested in achieving.

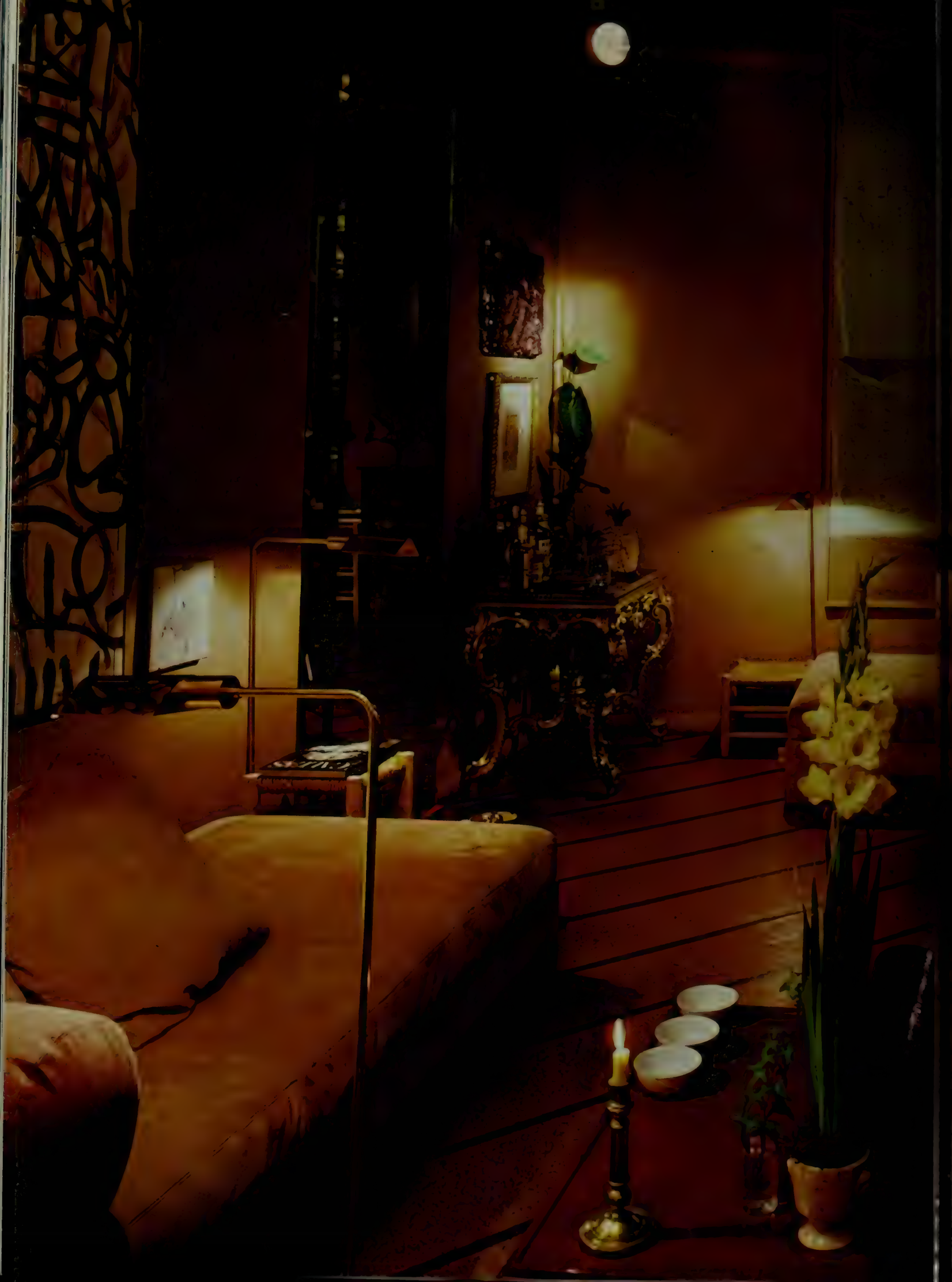
That combination seems to represent one of the hallmarks of the work of the Spanish design team of Román Arango and Pin Morales. Characteristic of their interest in both past and present are the imaginative contemporary interiors they designed for an ancient house in the Spanish town of Cuenca (*Architectural Digest*, April 1979). "In that house we were given the opportunity to create the kind of harmony we like best," says Román Arango. "We were able to take advantage of the architectural charm of a very old house and bring it up to date with contemporary décor and with what we hope was complete harmony."

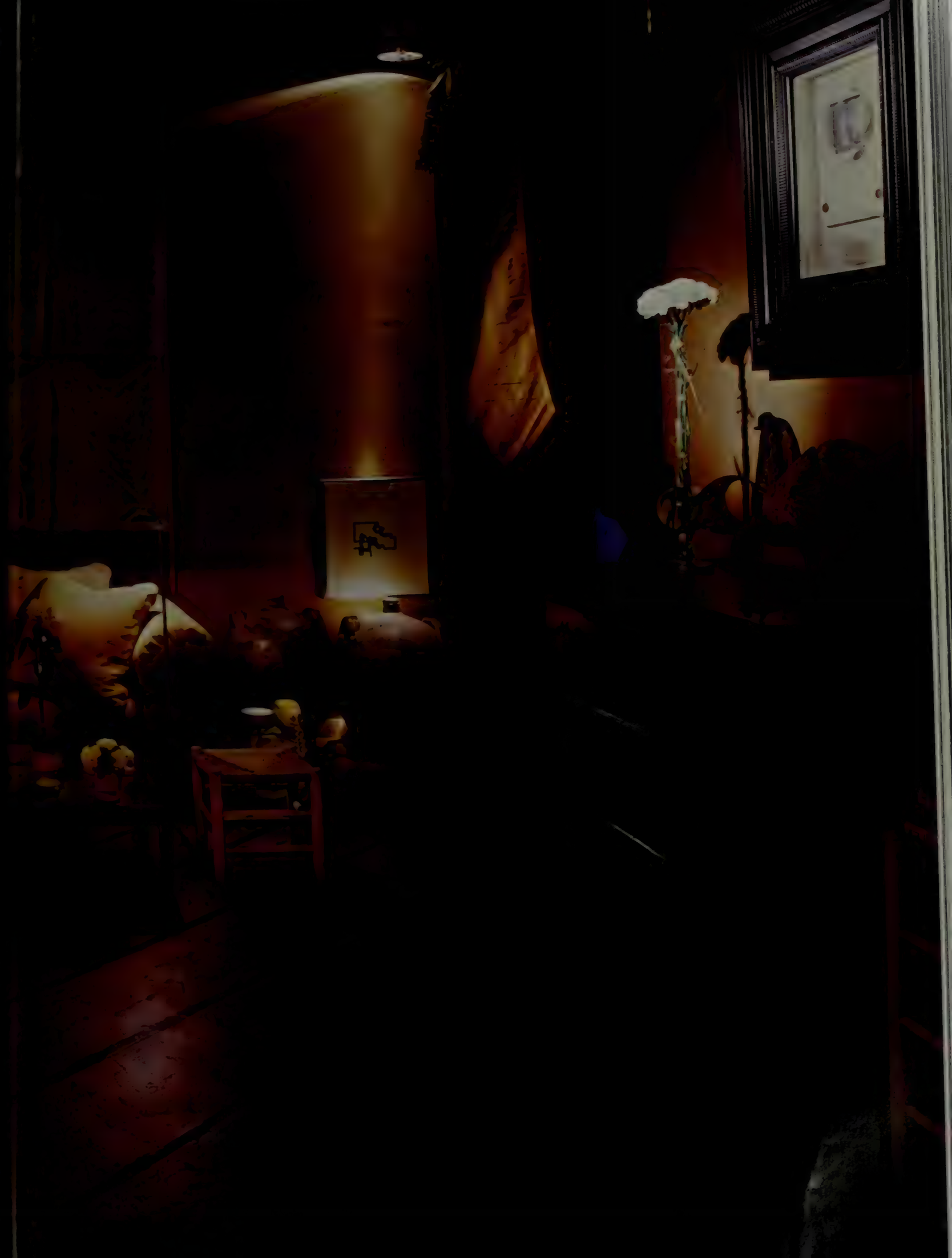
Harmony, indeed, is a characteristic of these two





Designers Román Arango and Pin Morales infused their Madrid home with the refinement of their shared aesthetic. OPPOSITE: A view from the residence reveals the twilight-bathed Royal Palace across the Plaza de Oriente, one of Europe's most majestic squares. ABOVE, LEFT AND FOLLOWING PAGES: In the Living Room, a simplified palette of earth tones underscores a profusion of art and delicate flower arrangements. Etchings by Rossini are exhibited beyond a row of columns painted with calligraphic designs by Señor Morales; the columns, placed on the diagonal, repeat the tones and alignment of the cork flooring. A 19th-century bronze *Winged Victory* enriches an evocative ensemble atop an 18th-century Florentine Rococo giltwood table, with a Renaissance-style relief and an artwork by Román Arango as backdrop. Other works of art in the room are by the two designers, individually as well as in collaboration.







ABOVE: The studio is an amalgam of old and new; works of art by friends of the designers line the walls, surrounding a curious centerpiece from antiquity, an Egyptian dynastic Canopic jar. RIGHT: An arrangement of Phoenician and Iberian-Roman pottery expresses the design's archaeological leitmotiv, reinforced by José Fernandez's paleontologic fantasy. OPPOSITE: In the Hall, mirrored surfaces counterpoint the subdued palette with brilliant gleam, creating spatial illusion with an infinity of reflections. A mirrored pyramid hangs from the ceiling, suspending an iron chandelier above an unadorned pine table. A single chair, a pair of astrolabes and antique pottery heighten the contrast between simple fundamental objects and their complex radiantly modern setting.





Spanish designers. Fortunately, they have a great deal in common: a love of animals and country life, a certain contempt for the conventional, and a deep and creative originality. Both, in fact, are talented painters, and each has had a number of successful exhibitions.

With these common interests, it is natural that both designers, if given a choice, would prefer to live in the country. As a matter of fact, they did spend a number of years on the outskirts of Toledo, in a house on the banks of the Rio Tajo. But, more and more, their profession required that they spend an increasing amount of time in Madrid itself. Somewhat reluctantly, they decided to live there on a permanent basis.

The large and attractive apartment they found is situated in one of the loveliest sections of Madrid, on the Plaza de Oriente opposite the royal palace. The proportions were more than generous, since, with the exception of the eighteenth-century palace, all the buildings on the plaza were built during the nineteenth century, when space was not at a premium and not the luxury it has become in contemporary times.

Indeed, the Plaza de Oriente is one of the most appealing of those enchanted locales of the Madrid of the past. Like other apartments there, the one belonging to Señor Arango and Señor Morales looks over a large expanse of garden, in the center of which is an equestrian statue of Philip IV of Spain, a fine work by the Florentine sculptor Pietro Tacca. The orientation of their apartment, however, allows it not only to overlook the garden, but to face the majestic Palacio Real itself. Both designers feel that it is "one of the most impressive buildings in Europe," and they are fortunate that their view extends beyond the palace, across the green expanse of the Casa de Campo, to the snow-capped Sierra de Guadarrama. Indeed, these very mountains figured in many a painting executed by the great Velásquez himself. "To be sure, we are prejudiced," the designers explain, "but there can't be many locations like this in the world."

They may very well be right, and this superb location has given the designers every opportunity to put into practice their desire to harmonize the old and the new. However forward-looking they may be, they would never deny the beauty of the past, and the interiors they have created for their apartment are a confirmation of this fact. Facing west, the apartment is particularly impressive in the evening, when the orange and purple rays of the setting sun are captured in the entrance hall, where the walls and ceiling are entirely mirrored. The effect is very much like a painting,





and it is indeed a prelude to the approach the designers have taken to the rest of the apartment.

For all the elaborations of the plaza outside and the building in which it is located, the apartment is perhaps most notable for its simplicity of line. A pure and linear quality is seen in the furniture and in the simplicity of the fabrics used. Often these fabrics will depict representations of lilies, and they are similar to other fabrics the designers create exclusively for their clients. The simplicity of line is deceptive, however, since the designers delight in the occasional surprise of a Baroque or unusual object, like the sixteenth-century statuette attributed to El Greco, which they found in a village near Toledo. Surprise, too, comes in the rearrangement the two designers are always making of flowers or interesting stones or small objects. "Without sounding pretentious," says Román Arango, "we consider it the duty of a designer to change and experiment constantly. Besides, we *like* to do it."

The result of their constant experimentation is an appealing beauty and harmony and a sensitive mixture of the new and the old. It is said that Beauty often rewards her admirers, and this apartment in the Plaza de Oriente can surely be interpreted as a fitting reward for Román Arango and Pin Morales.□

OPPOSITE: In the Dressing Room connected to the bath, mirrored columns flank a Romanesque medallion, a La Huerta painting and a sculpture by the two designers. Woven straw shades that conceal storage complement a wicker hamper. ABOVE: Focal point of the simplified Bed/Sitting Room is a Spanish Renaissance carved and polychromed wood figure of Saint John; the early-17th-century work has been attributed to El Greco. Straw shades cover bookcases and storage units, while daisies atop simple stools instill a note of pristine innocence. A modern pointillist painting by Sr. Arango underscores the restrained tone with subtle permutations of color.

On Long Island Sound

Jay Spectre Summons up Oriental Tranquillity

INTERIOR DESIGN BY JAY SPECTRE, ASID
PHOTOGRAPHY BY FELICIANO



IN THE SAME WAY as an architect's major concern is to build a residence that makes the best use of a particular site, an interior designer is often determined to create an environment complementing, rather than contradicting, its surroundings. In the case of a city apartment, the objective is usually to achieve a world that is entirely self-contained, but a country house—especially one with a spectacular waterfront view—must have an interior reflecting the world of nature surrounding it outside.

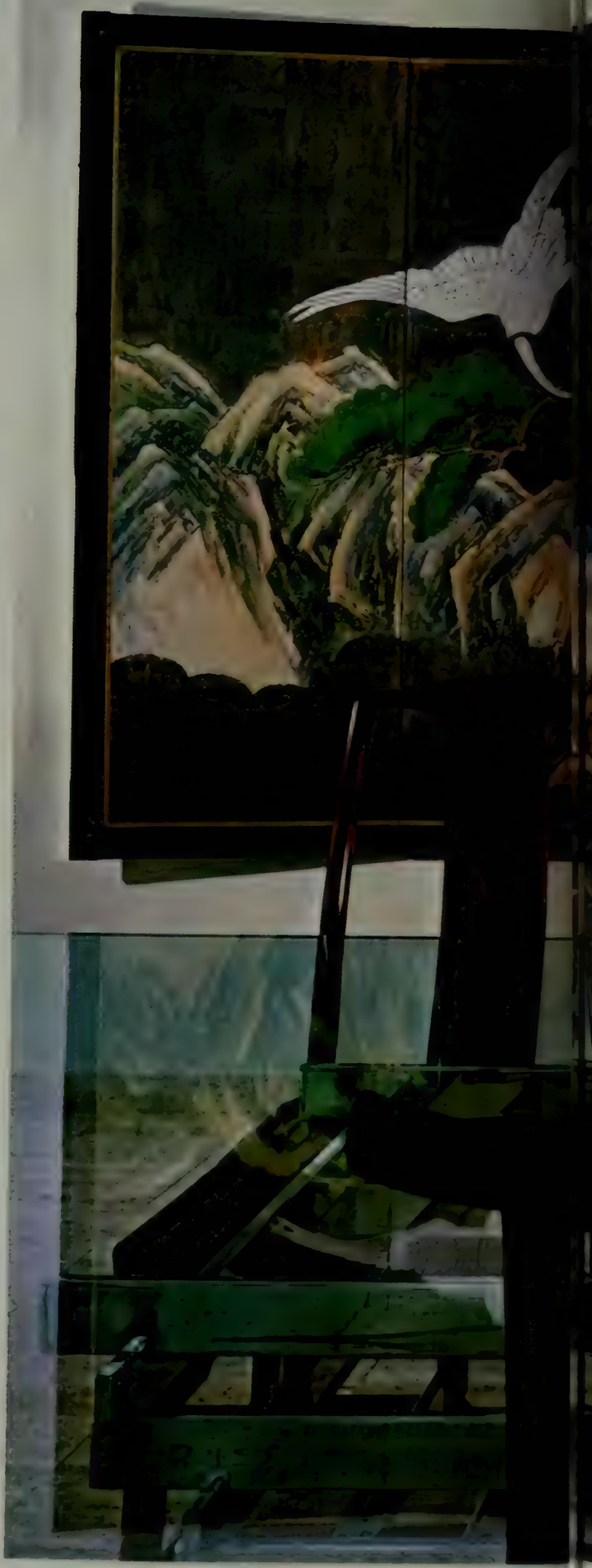
One excellent example of appropriate décor is to be found in a house recently completed by interior designer Jay Spectre, which overlooks Long Island Sound. "Since this is a peaceful weekend retreat, I wanted

Jay Spectre's contemporary design for a Kings Point weekend home places major emphasis on the captivating view of Long Island Sound. ABOVE: Abstract artworks in the Living Room—a Frankenthaler painting and a sculpture by Herbert Ferber—evoke a marine poetry of their own within the context of the waterfront setting. Mesoamerican vases, a Chinese celadon lamp and an Oushak rug lend cultural diversity. OPPOSITE: Close at hand, the ocean silhouettes a 15th-century Chinese bell against its rippling surface.









TOP: Aesthetic kinship unites a whimsical anthropomorphic chair sculpture by Alan Siegel with an antique Japanese table in the Living Room. ABOVE: In another juxtaposition, Larry Zox's abstract canvas counterpoints a Chinese cloisonné planter, while nearby, chairs upholstered in a Clarence House print amplify the Living Room's Chinese theme. RIGHT: But for the cranes, the antique Japanese screen in the Dining Room depicts a scene that closely resembles the outdoor panorama. A Japanese bowl echoes the natural motif.



...to create an environment combining art and unusual objects.



Earth tones unify the Gallery, where the serene geometry of a Stephen Greene painting parallels the equanimity of a venerable Japanese Buddha. Between the two, accentuated by a Chinese celadon bowl, are a square table and graceful Chinese-style chairs designed by Mr. Spectre.

the house to have a clean fresh look, with a minimum of objects," he explains. "I thought the mood should reflect an Oriental attitude—serene and subtle." The Oriental thrust was a logical one, since the Chinese and Japanese, for centuries, have made their interiors a means of blending the natural world and the human one. In all forms of creativity, from folding screens to porcelain vases, Oriental artists have made objects that are not only colorful and decorative in themselves, but serve the extended purpose of celebrating the far more impressive and permanent handiwork of the natural world.

Throughout Mr. Spectre's design, Oriental artifacts depicting the natural world mirror with precision the landscape of coastline, rocks, trees, flowers and birds seen through every window. In his choice of color the designer uses neutral shades—blues and greens and browns—the basic spectrum of nature. Also, the texture and pattern of fabrics were carefully selected, and they were chosen with an eye to the natural scenery. Add to this the use of mirrors, and the house takes on a prismatic quality.

Mr. Spectre's Oriental sensibility, however, is simply a point of departure, from which he makes a much larger statement. "We are fortunate today, because we have the best of every century to choose from, and they all blend very well together. After all, design—like all the arts—has a universal language." For some designers, it would seem incongruous to hang a Calder tapestry above a pair of Ming Dynasty vases or to place a Helen Frankenthaler painting and a Ferber sculpture only a few feet from a seventeenth-century Japanese screen. But this is the Jay Spectre hallmark: the ability to create a dignified and harmonious environment combining formal art and unusual objects. As the Ferber sculpture seems like the extension of a branch from one of the trees outside, so the Frankenthaler, with its vibrant earth tones, echoes the same natural feeling as the landscape in the Japanese screen. The fact is that it is simply speaking in a different language.

"I think this house could easily be transplanted to the Côte d'Azur, or even to Capetown," says Mr. Spectre, "because it represents the way people live anywhere. It's a look that's truly international. People throughout the world are more enlightened now than ever before. Less than a decade ago, when you went to the Louvre in Paris, you could shoot a cannon from one end of its exhibition rooms to the other. Now there are crowds of people every day. I find the same thing in New York, when I visit the Frick or the Metropolitan. I don't know what accounts for the change—maybe it's the media—but it's one of the best developments today, and I think the results are spectacular. People now have a real awareness of, and a real interest in, art—in all phases of it, from architecture to sculpture. It's no longer a fight to suggest that this screen or this chair, although they may be fifteenth



Mirrored walls on three sides of the Master Bedroom reflect nature's splendor. "It's like a glass box on the ocean," says the designer. Resting on an Edward Fields carpet, the bed is covered in floral fabric from Clarence House. Flanking it, antique Chinese tables of handpainted leather bear festive flowers.

century, are perfect for your almost twenty-first-century environment. People have learned to understand that the Japanese had similar houses two thousand years ago."

In evaluating his own work the designer says: "Many people talk about typecasting. They say that when you see a Hitchcock film, you expect to see a thriller. Well, when you see a Jay Spectre environment, it also represents a definite point of view. By that I mean a well-thought-out and carefully edited design with a certain amount of glamour, a certain amount of dignity—and a large amount of discipline. As a designer matures, he uses a richer vocabulary, so I'm not saying I'm entirely predictable. I'm constantly being as creative and as imaginative as my clients will allow me to be. In this particular project, the communication between the owner and the designer was wonderful. We were all on the same wavelength. The house represents my clients, but it also represents Jay Spectre. Now, perhaps this seems like an obvious thing to say, but it is not the case in every project."

Basically, what Mr. Spectre is saying here constitutes the characteristic stamp of all his work. Above all, he is simply repeating the caution—sometimes overlooked by interior designers—that any project must represent a form of collaboration. He is as committed to respecting the wishes of his clients as to expressing his own.

Such clear understanding of the necessary interaction has resulted in the present design. It is a design that has taken into consideration all aspects of location and effects desired, one respecting the wishes of the owners and the designer's talents. □

—*Carol Vogel*

ARCHITECTURAL DIGEST VISITS:

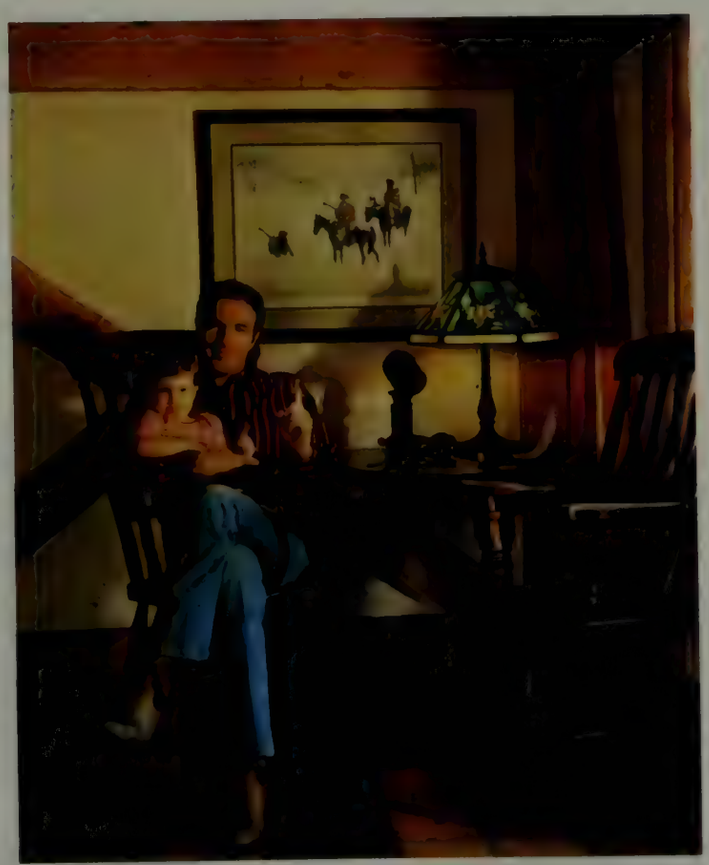
James Caan

INTERIOR DESIGN BY ROBERT CORY
PHOTOGRAPHY BY CHARLES S. WHITE
TEXT BY GEORGE CHRISTY



NORTH of one of Bel-Air's lushly wooded canyons is where actor and Americana collector James Caan resides—"not near the mansionees," as he jokingly refers to the owners of grand estates that are nearer Sunset Boulevard, in Los Angeles. "I couldn't live in a fancy house where you feel funny lazing around, and you're always thinking, 'Oops, don't put your foot or hand there.' Actually, I'm the kind of person who never wants to go downstairs once I'm home. I live in my bedroom, which is of raw pine. I told Robert Cory, my interior designer, that I love Connecticut farmhouse smells. I guess the outdoors is what I want indoors, and that comes





ABOVE: Actor James Caan, happily ensconced with his three-year-old son, Scott, relishes the western emphasis designer Robert Cory created for the actor's Bel-Air country-style residence. A prize-winning rodeo performer offscreen, Mr. Caan's film career is seasoned with Westerns. LEFT: Art of the American West, collected by Mr. Caan, weaves a vigorous theme among the Living Room's woods, brick and deep-toned leather. Navaho rugs counterpoint dynamic bronzes by Frederic Remington and a Buck McCain painting over the hearth. Emphatic placement accentuates rug designs: *Red Mesa* on the wall and *Ganada Red* between the sofas.

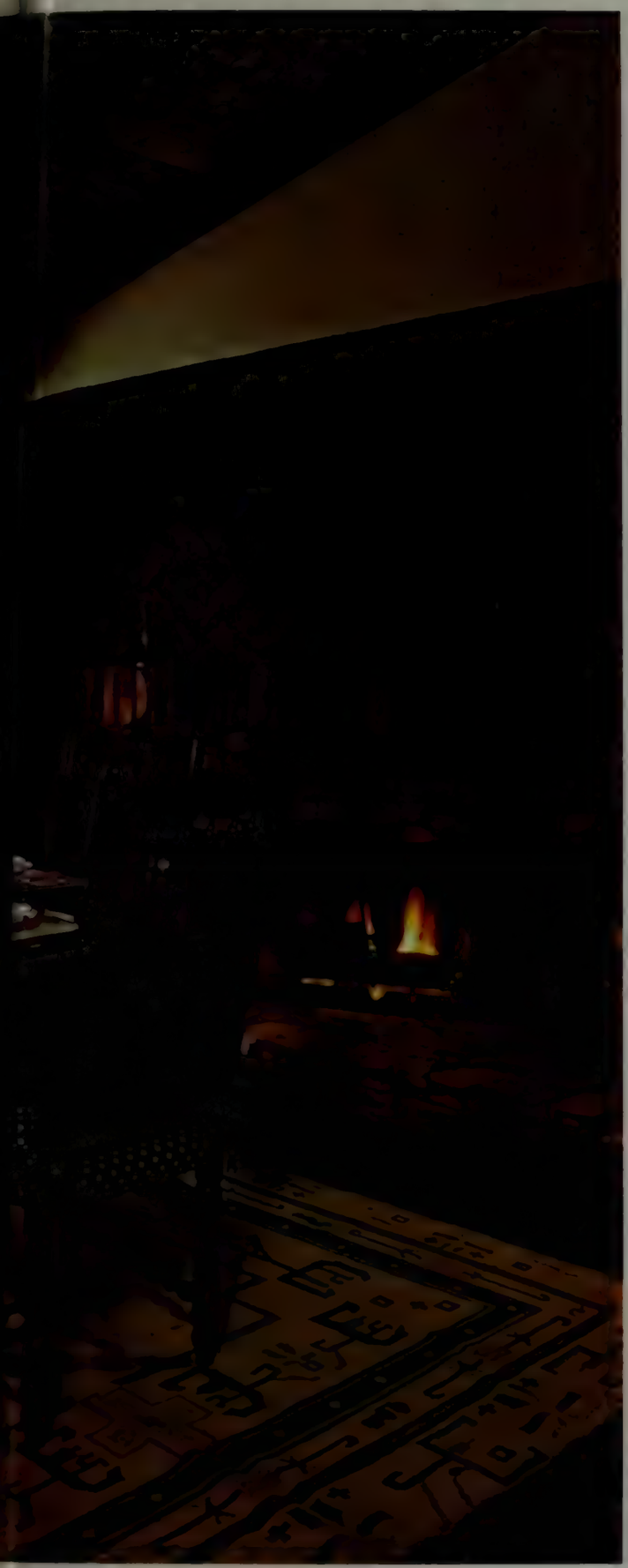
from cowboyin' as much as I do."

Since Mr. Caan collects Frederic Remington bronze sculptures and also Charles Russell paintings—his friends say that he is almost happier being a cowboy than an actor—he points out that his house may seem, at first glance, to be entirely filled with western Americana. But there is also a French *bonnetière*, an antique captain's desk, signed Handel lamps that are as coveted as Tiffany lamps, and other vintage pieces that have nothing to do with the West. "Today, many people tell me how valuable some of my art and furniture is, but I never buy anything to sell it. The Navaho and Yea rugs, which are dyed with natural vegetable colors and take months to make, have escalated in value, and frankly I don't know what they're worth today. I like them, period; that's why I live with them. One of my favorites is the ceremonial rug in the bedroom, with its figures of Indian braves, cornstalks, symbols of food, and always the one gray line that leads the evil spirits out of the house. If they're too tightly loomed,





ABOVE LEFT: A Remington bronze in the Living Room captures the tumultuous spirit of the wild West. Peaceful accents—a Bradley & Hubbard lamp and a stained glass window—shine like jewels. ABOVE: Echoing a bay of doors and windows, the circular Dining Room table rests on a subtle-hued durrie rug. A herringbone design enlivens the beam-framed brick fireplace, while leaves serenely pattern the outdoors. OPPOSITE: Lacking only a horse, the Breakfast Area presents a distinctive western composition. A bronze cowboy slouches above the banquette, amid photographs celebrating Mr. Caan's rodeo adventures; against the wall, a lariat is coiled in readiness.



you won't see any holes, and that means they aren't good Navahos. When you hold a fine Navaho against the sunlight, some holes should come through, since the Indian women occasionally drop a stitch. Another favorite of mine is the Red Mesa, with its incredible detail and combination of colors."

He also admires a rare and highly unusual Charles Russell painting, *Anticipation and Exasperation,* about which art expert F. G. Renner says, "In my forty years of searching, I have come across only four such erotic examples of Russell's art." Mr. Caan's finely wrought Remington sculptures—*Cheyenne* and *Bronco Buster*—express his abiding interest in the American West. "Only a few hundred of these were struck," he says, adding he bought them ten years ago for relatively little, and now they have appreciated a good deal. "Perhaps my most valuable painting, funnily enough, is of a clown's face, a portrait my dad gave me on my birthday last year. The clown isn't very valuable in terms of money, but it



'The outdoors is what I want indoors,
and that comes from cowboyin' as much as I do."
—*James Caan*

means a great deal to me sentimentally, because it pleases my eye and makes me laugh. No matter how bad a mood I'm in, the clown always cheers me up. My father liked to collect, and maybe that's how I caught the collecting fever. He bought whatever caught his fancy."

The actor recalls that he asked designer Robert Cory, who restructured the upstairs—the bedroom and gym, complete with bath and spa—to include in the house six working fireplaces and "big floppy furniture—and wood, lots of wood." Mr. Caan has nothing but praise for the interior designer: "Cory is the kind of man who doesn't talk too much—which I like—and I asked him to be creative. I didn't want to dictate to him. The entire concept of the house is his, and what he's done with the upstairs is what I've wanted all my life. There's also humor in what he's designed. My bathroom sink is an old dough-mixing bowl, long as a trough, and the shower is brick-walled, without a door—big enough for me to do acrobatics in, if I wanted. Everything is hidden behind





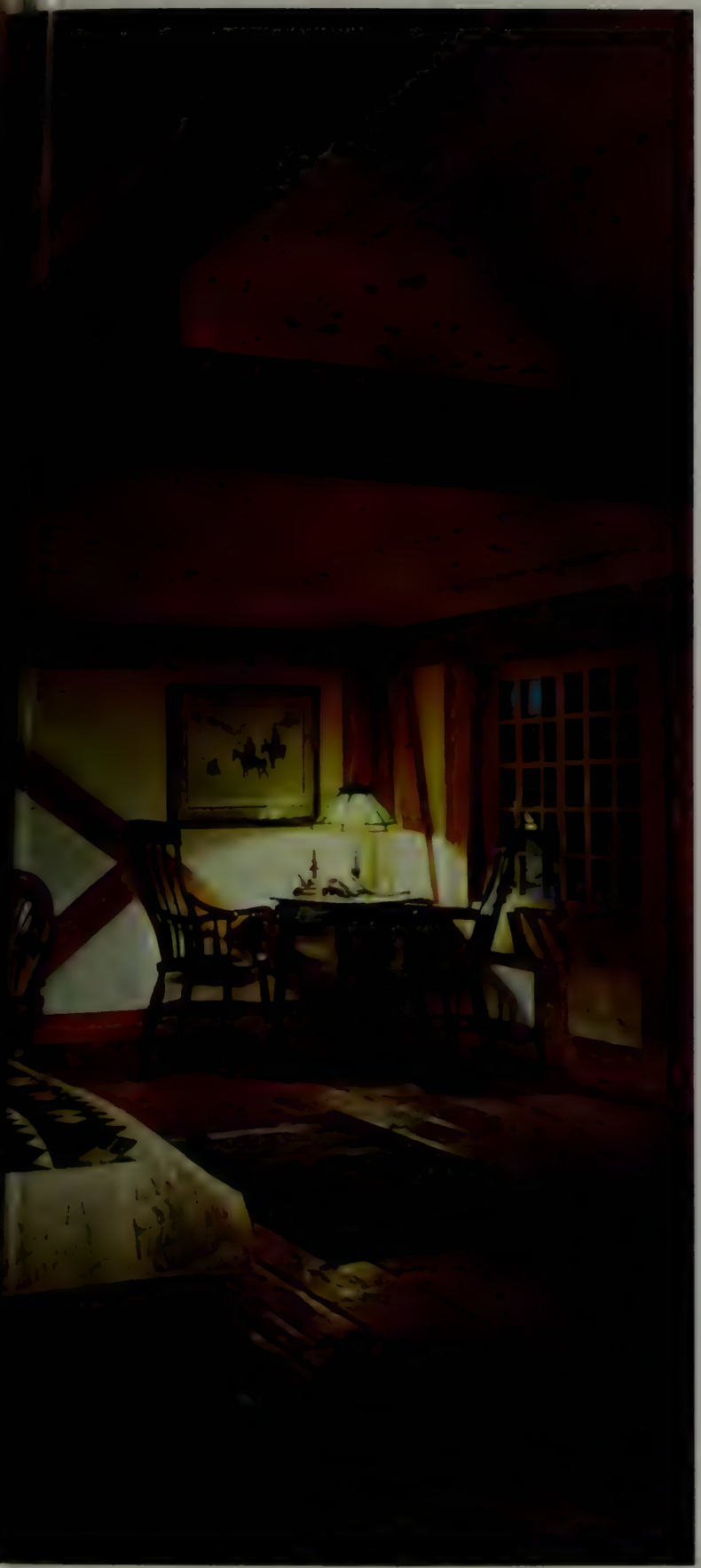
"What Robert Cory's done with the bedroom is what I've wanted all my life."

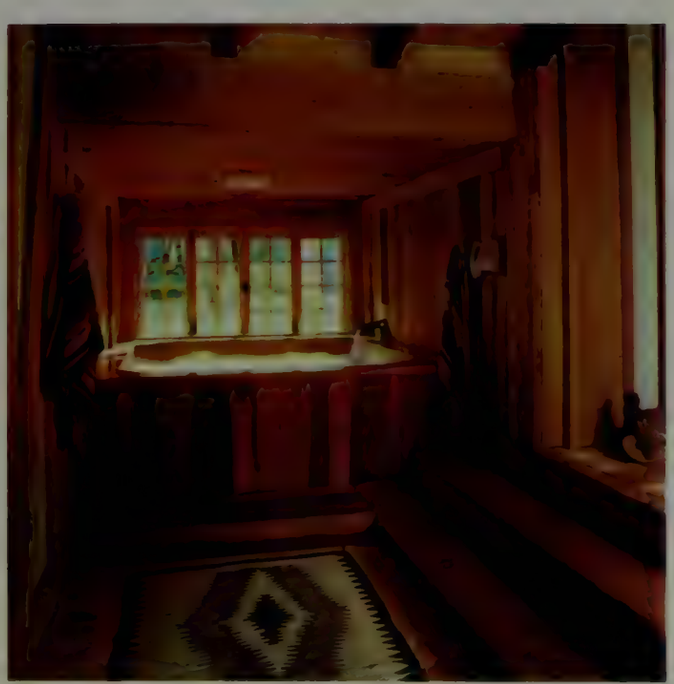
— James Caan

the walls in my bedroom: television, stereo for my records and tapes and a refrigerator for strawberry yogurt."

Initially built by actress Maureen O'Hara as a mountain lodge, the house has a country feeling. Coyotes and songbirds frequent the area, and James Caan can walk outdoors from his bedroom, along a rough-hewn walkway designed by Mr. Cory, to swim or sit with his son, Scott, near a rock, breathe the good air—and, as he says, "not know I'm in the big city."

"If Jimmy had his life to live over," one friend says, "he'd always be in jeans and cowboy boots. That's all that he buys. Whatever suits and sports jackets he has are from films he's made." While actor James Caan loves his work, he cannot bear to be away from horses, cowboys or rodeos too long. He talks about them all the time, and his house is an extension of his passion for the outdoors. His is the cowboy's philosophy that is framed and in needlepoint, near the front entrance of the house: "May your horse never stumble, your cinch never break, your belly not grumble, your heart never ache." □





In the Master Bedroom Suite, which includes a gym with bath and spa, the designer devised a rough-hewn haven for Mr. Caan. The deft blend of architectural elements includes half-timbered walls of textured plaster, and handcrafted wooden floors. OPPOSITE: A brick shower and a dough-mixing bowl used as a washbasin punctuate the airy Gym. ABOVE: Within the Master Bedroom's honed simplicity, bent-willow chairs made in the Ozarks, Navaho Yea rugs and a patchwork quilt unite in a paean to American craftsmanship. A Pairpoint lamp glows beneath Gordon Phillips's *Tracks Snowed Under;* a Handel lamp illuminates the bed. ABOVE RIGHT: With windows open, luxuriating in the Spa resembles outdoor bathing.

Art: Evenings at the Theater

Painters Express the Glamour of La Belle Epoque

TEXT BY GEORGE CUKOR



ABOVE: *Porte Saint-Martin sous la neige,* Faust Giusto, circa 1900. Oil on canvas; 28¾" x 45¾". As the dusky tones of a winter's eve envelop the snow-covered Paris boulevards, sparkling city lights brighten imposing architectural façades that backdrop the bustling activity of pedestrians and horse-drawn carriages. Jean-Pierre Hagnauer, Paris.

OPPOSITE: *The Staircase of the Paris Opera House,* Gaston La Touche, 1905. Oil on panel; 14" x 13". In anticipation of the evening's entertainment, a fashionably attired theater crowd, surrounded by warmly lit crystal and gilt opulence, ascends the sweeping opera house staircase to the loges. Bury Street Gallery, London.

IT HAS BEEN CALLED an "enchanted island in the sea of time," an era when Paris appeared as an eternal summer, with garden parties and casinos, and—to fight the winter chills—well, there was always Monte Carlo.

Fashion was resplendent, and a fashionable woman had to be rich. If anyone had suggested to this grand lady that there might come a time when fashion would be indistinguishable between upper and middle classes, she would have thought the idea absurd. For *La Belle Epoque* was indeed *belle* for those who could afford it. This dazzling creature was to be seen ascending the grand staircase of the opera, which was aglow with luminous chandeliers, and in the loges of the theaters, displaying herself as the epitome of



fashion. Graceful as a swan, with well-rounded contours, tiny waist and trailing skirt, she was the lovely image, the turn-of-the-century lady at her best. The mystique of the woman has been a constant in French art, and Renoir was a leader with his voluptuous, straightforward females.

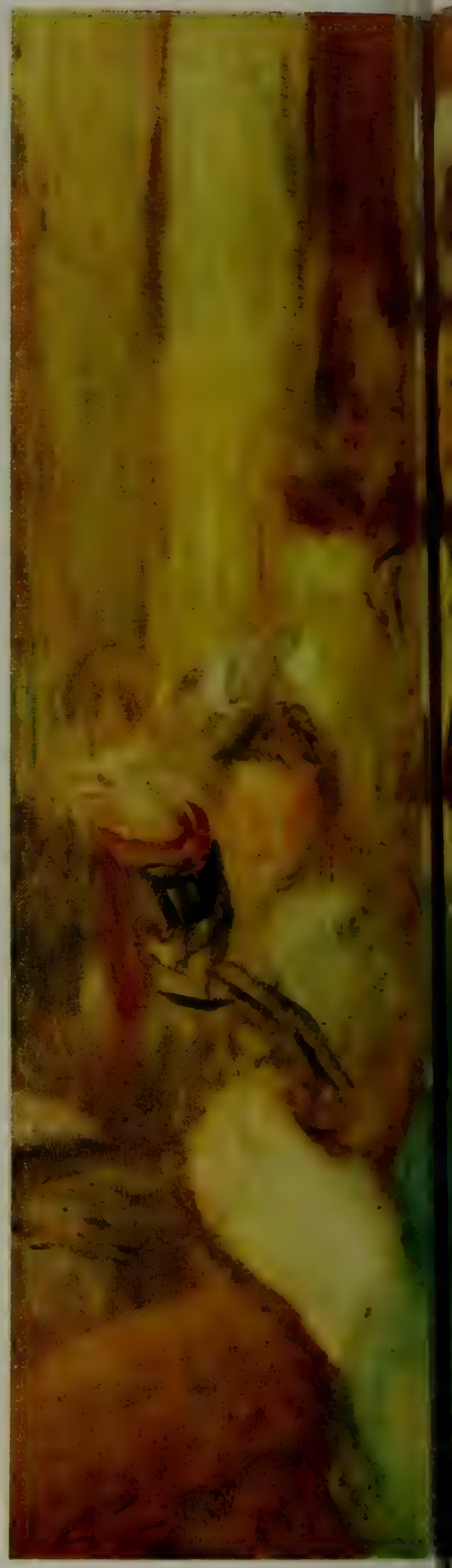
From 1890 to 1915, although by no means *belle* in all its aspects, it was one of those times in which we reflect on the Paris that lived, fearing no comparison with the past. France's empire was expanding. Guy de Maupassant, "the Sad Bull," as his friends jokingly called him, immortalized this period in literature with *Bel Ami*. And although the Dreyfus Affair set off a blazing political row, the flames of which were fed by Emile Zola's *J'Accuse*, in 1898, this

did not interfere with plans for a marvelous World Exhibition in 1900. Paris had again moved into the lead. *La Belle Epoque* has become a legend romanticized by countless books, films and memoirs on the good life, but there was also the other side. Indeed a city with a medley of contrasts, Paris experienced student revolts, duels in the Bois de Boulogne, an extensive underground press, and fanatics who tried to overthrow the social order. It was also a period when what we now call modern art was born. Art was not to be regarded as a luxury, and almost any subject could be ennobled by the artist.

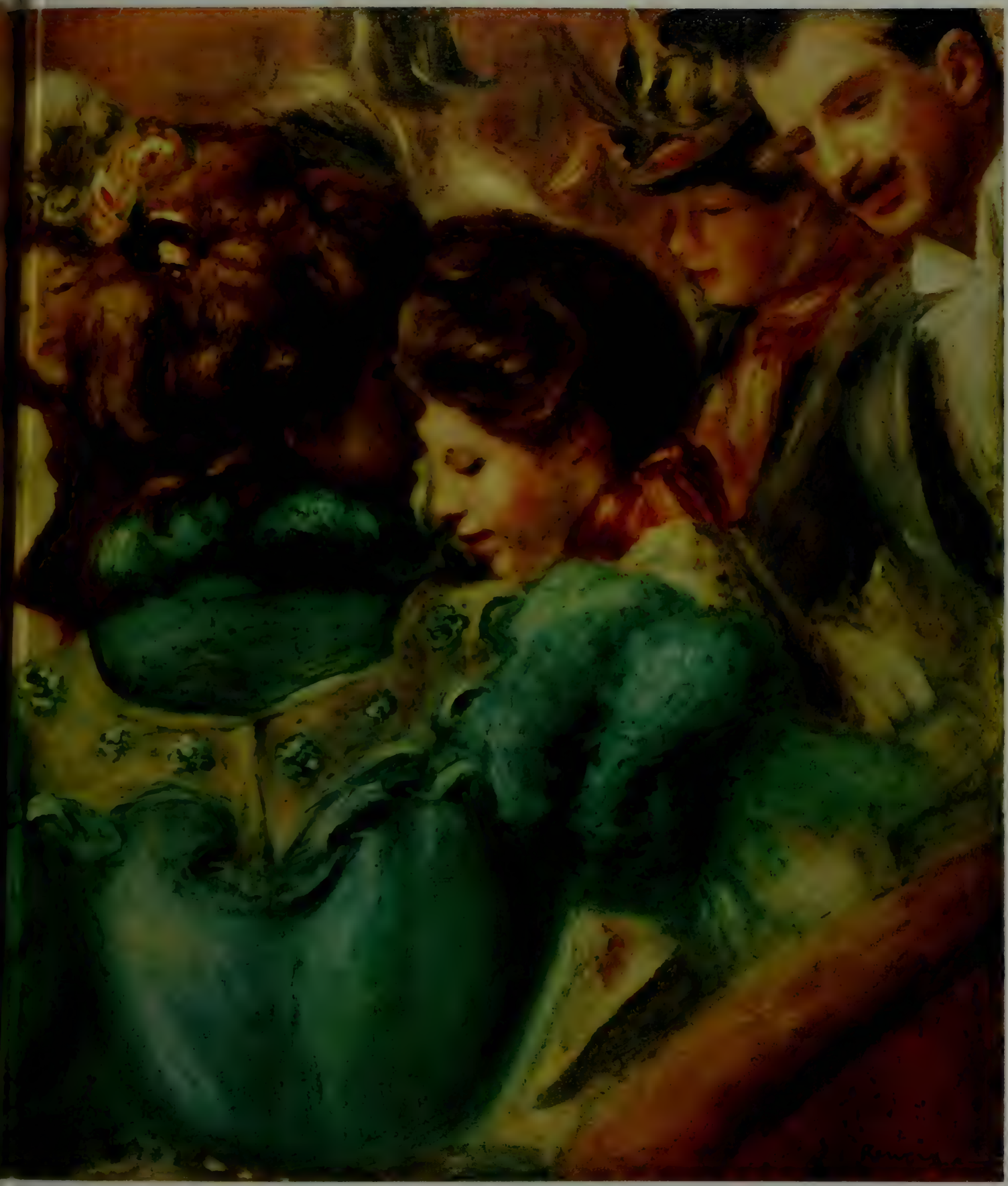
Looking at two café scenes by Edgar Degas and Auguste Renoir painted in this period would demonstrate that these artists lived in Paris as if in two different cities. For Renoir, Paris was a city of light, happiness, air, movement, warmth, a city in full blossom. For Degas, it was a collection of human beings in haphazard juxtaposition, fixed in a system of social levels. Degas was not convinced of life's goodness, although he never questioned its fascination. Where Renoir was enraptured by life in its wholeness, Degas was fascinated by its fragments. Where Renoir composed to create an expression of eternal stability, Degas wanted us to feel that we have come upon a scene casually, as if by chance. He painted card players. He painted men and women drinking absinthe. He painted café singers. His interest in the ballet was not that of any balletomane. The ballet provided him with all of the elements he needed for composition: artificial lights, footlights, eccentric angles of vision, or a box above the stage. Incidental shapes were provided by unexpected stage scenery, props, the rails of the orchestra pit or the curve of a box seat. He painted ballet masters and wardrobe mistresses, but above all he painted young dancers, with their curious balletic stances.

Yes, this was Paris, truly a city of contrasts. It was bohemian. And it was bourgeois. Montmartre was the haven of the wage-earning class. Its "mayor" was Georges Clemenceau, later known as "the tiger." And Rudolf Salis, son of a wealthy brewer, was another of Montmartre's creators. Generous and sympathetic to art, he opened a bistro called Le Chat Noir, where he helped struggling artists achieve fame. The gentleman cabaret manager allowed anyone to take the floor and recite a poem or sing a song. The heraldic beast over the bistro's entrance was a gigantic black cat with one paw on a terrified goose, symbolizing the bohemian victory over the bourgeoisie.

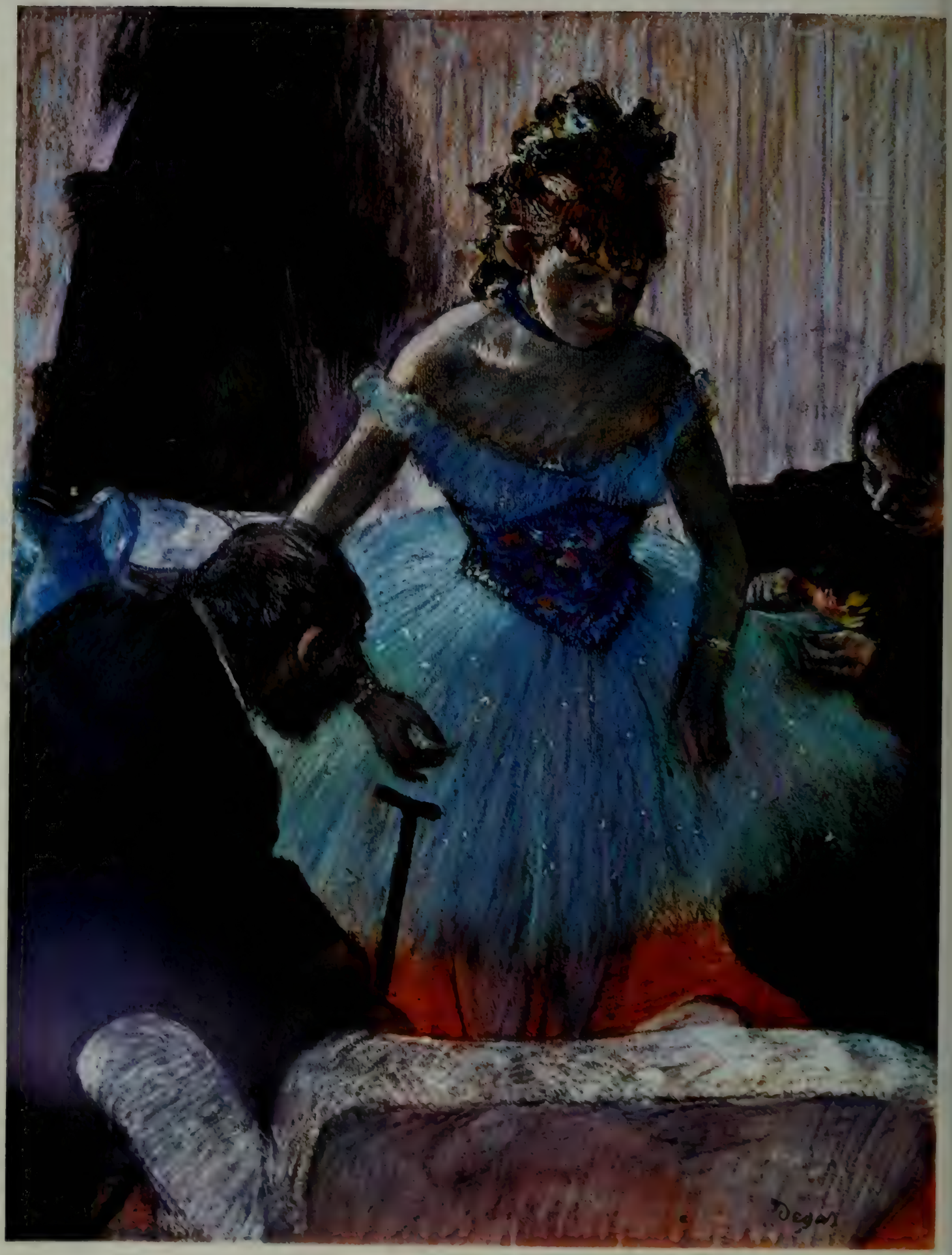
An evening at Le Chat Noir was a parody of one spent at a salon in the defunct Second Empire. Henri de Toulouse-Lautrec, one of the first habitués, frequented the place, finding an abundant source for his colorful subjects. Crippled at age fifteen, he found himself shunned by society. Art gave him his raison d'être. He set out to capture with his crayons the many facets of life at the fin de siècle, including the Bohemia of Paris. Deserving the title "King of the Posters," Toulouse-Lautrec produced works that conveyed the cabarets, theater, dance halls and bars with accuracy, expressing Parisian life as he lived it. What particularly impresses us when we see these posters is that the human figure is always predominant, whether in static repose or dynamic movement. And Lautrec's undisputed masterpiece, the poster of Aristide Bruant, the popular singer, has become inextricably linked with the period. The poster adorned the billboards of Paris, and just as the red scarf and the wide-brimmed hat were Bruant's trademark, so too this distinguished



The Paris of this period achieved its crowning glory by becoming a modern Athens, a brilliant center of culture.



La Loge, Pierre-Auguste Renoir, 1897. Oil on canvas; 25½" x 32". By combining formal values in painting with the virtues of Impressionism, Renoir, in this later work, creates melting harmonies of color/light to illumine an unposed group of theatergoers as they exchange conversation and admiring glances at an intermission. Sotheby Parke Bernet, New York.


Degas



OPPOSITE: *Avant l'entrée en scène (La Loge de danseuse)*, Edgar Degas, 1878–79. Pastel on paper; 23¼" x 17¾". Poised in luminescence, a ballerina is readied for her performance. Acquavella Galleries, New York. ABOVE: *Salon de thé Rumpelmayer*, Pierre-Jean Poitevin, 1909. Oil on canvas; 74¾" x 57½". Members of *le beau monde* socialize in decorous Parisian teahouse ambience. Aveline et Cie, Paris.

poster epitomizes Montmartre and its cabarets in their heyday. Later Salis opened a Chat Noir in the rue Laval and left the original establishment to Bruant, who called it Le Mirliton.

Whether or not this period in Paris expressed the ultimate charm of the bourgeoisie or bohemian life on the slopes of Montmartre, it achieved its crowning glory by becoming a modern Athens, a brilliant center of culture—truly a *belle epoque*. □

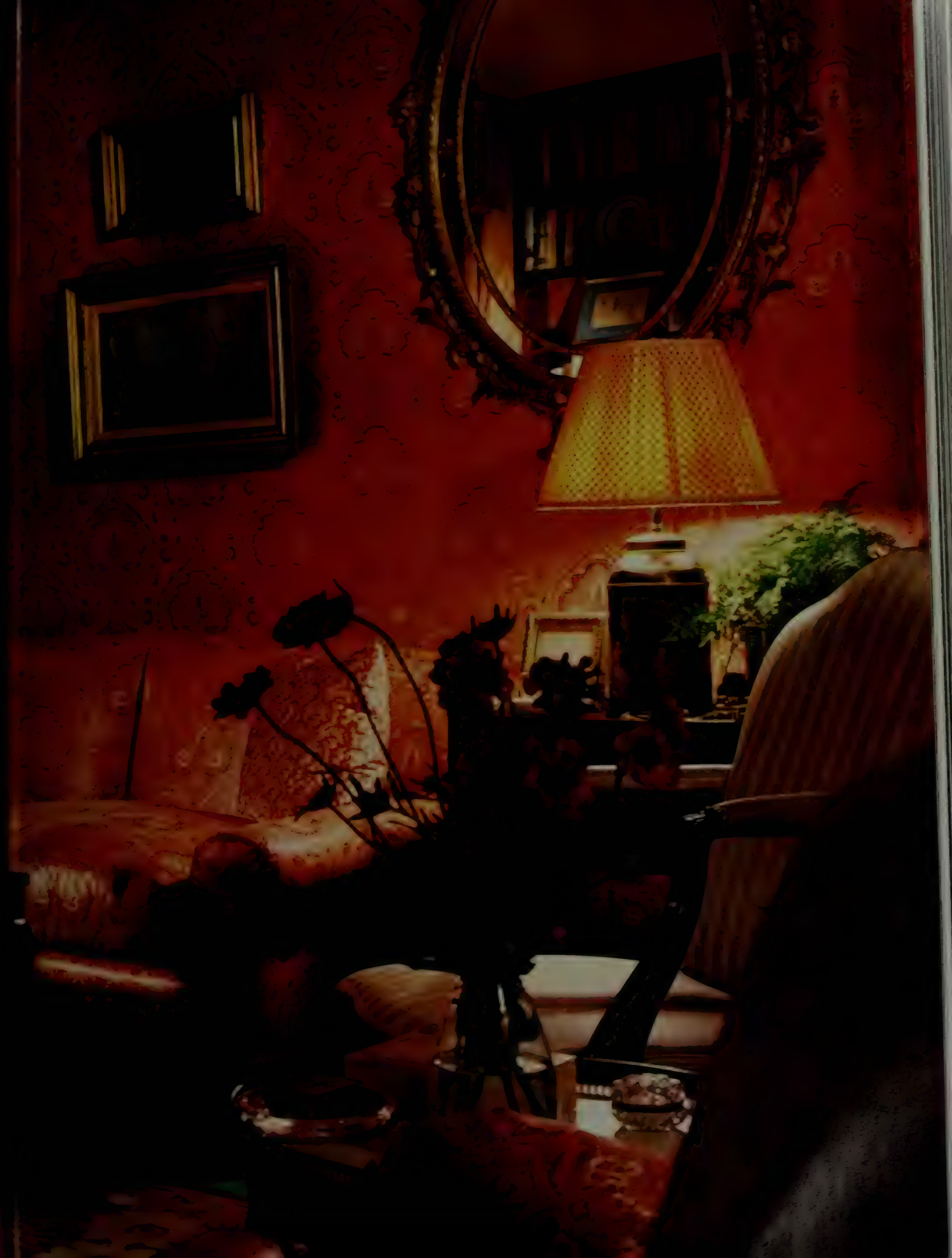
George Cukor, a renowned Hollywood film director, is currently writing his autobiography.

Elegance in Miniature

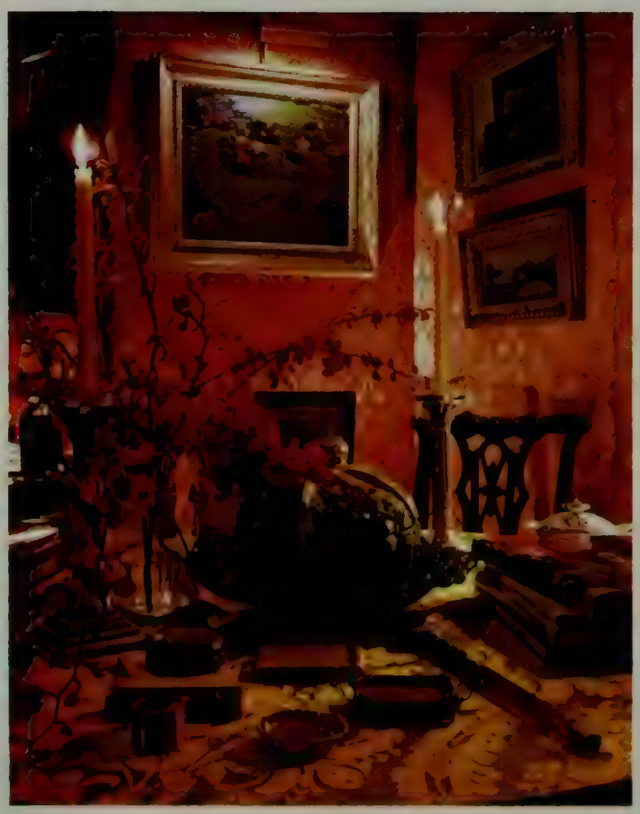
The Warmth of a Small Manhattan Apartment

PHOTOGRAPHY BY JAIME ARDILES-ARCE









CONSISTENCY and assurance and a unity of tone are surely the hallmarks of a successful room. Once these qualities have been established, everything else seems to fall into place. Furniture, objects—even people—take on a special harmony and ease under such circumstances, and to walk into that kind of room is to think, "How pleasant, how comfortable, how effortless." The reality, of course, is somewhat different. As in all seemingly effortless design, a good deal of artfulness is concealed.

In the case of the Manhattan pied-à-terre belonging to Mr. and Mrs. T. Suffern Tailer, this agreeable

PRECEDING PAGES AND ABOVE: A roseate warmth suffuses the Living Room of Mr. and Mrs. T. Suffern Tailer's compact New York City pied-à-terre. A collection of American art includes, amid mirrors, Louis Eilshemius's bathers and a William Walker landscape above another by Louis Bouché. Over the mantel, Leon Kroll's *Springtime* counterpoints a windswept Glackens. Paisley from Lee/Jofa provides unity, Stark carpeting a verdant foil for a needlepoint rug. Scalamandré satin covers fauteuils, while Brunschwig & Fils fabric patterns the ottoman. LEFT AND COVER: A vigorous Sargent, a Shikler portrait and a William Mount landscape enliven a corner agleam with a porcelain cabbage and Fabergé objets d'art. OPPOSITE: John Koch's *Interior*, John Kane's *Loch Lomond*, and below it a 19th-century primitive add piquancy to dining.





...an emotional, if not a chronological, sense of time and place.

sensation is the result of a collaboration between Mrs. Tailer and Françoise de la Renta. It would, however, be a mistake to assume that the project was the typical case of a designer being asked to arrange a suite of little-used rooms for an absentee owner. Not only is Mrs. Tailer constantly passing through New York on her way to Palm Beach or Southampton, she is also an extremely interested and concerned person, who has at various times worked with what amounts to a star roster of Amercan interior designers—both on her New York residences and those in the country.

"Life is changing for all of us," says Mrs. Tailer. "There's no doubt about it. And I think it's become imperative to be much more mobile than any of us would have thought possible twenty years ago. We bought this little apartment three years ago, and I am thankful that we were so far-sighted—to have a perfectly equipped base right in the center of things, within walking distance of everything the city has to offer." Yet it is clear that the diminutive rooms of the apartment are more than simply arbitrary essays in functional planning.

"Someone once said that you spend half your life collecting, and the other half disposing of your collections," Mrs. Tailer continues, "and I have found this to be close to the truth. It is a fascinating process—paring down, culling objects—until you really have what amounts to a distillation of all your experience. I think in the process you acquire a lovely sense of what is classic and what is intrinsic to your life. For me, it is first and foremost my art collection." Largely American paintings and drawings, her collection is personal and delicate, yet robust in its illustration of solid taste and the connoisseur's eye. "Of course, the art is central, but I found myself keeping odd and quirky things that had the capacity to command my affections—like the Chinese tea caddy lamps. They're not vastly precious, but I've had them forever."

The first step required for the new apartment was a consuming one. How were the rather nondescript and boxy rooms, with little view to speak of, to be made intimate and soothing? "I always knew I wanted fabric for the walls. And when we found this paisley print, Françoise and I agreed immediately that we had what we had been looking for. Then Françoise had the sofa and the armchair made, and we even included the draperies—all covered by a single pattern. At one stroke the living room was unified, and with the addition of Austrian shades we had the ambience." It was clear that the rooms were to be given an emotional, if not a chronological, sense of time and place. "We chose Paris at dusk, and for me these rooms are really bathed in a permanent, rosy twilight."

Scale was also an important consideration, and it was clear that many of the pieces that had worked in the Tailers' other New York apartments were simply not appropriate. "We deliberately edited down. That elegant little Adam chair over there, perfect fit, don't you think?" If not quite analogous to furnishing a doll's house, the process of selection was certainly weighted in favor of the fine-boned. Underneath the almost demure veneer of the apartment, however, there is a very unsentimental functionalism. Every surface is used, mostly to display small resumés of the many collections.

But what really makes the space come to life is the energetic presence of Mrs. Tailer herself. "I was determined to be sensible and to the point this time. As I mentioned earlier, we no longer live in a time of frivolity. Design decisions, once made, have to be followed and then lived with." Again the crisp note of the practical is struck. "I also enjoyed finding things that could be used again in a different context. The two Chippendale mirrors in the living room came from my former dining room. The nineteenth-century needlepoint rug on the floor, in many ways serving as the anchoring piece in the room, used to be on the floor of my entrance hall—which was, incidentally, larger than this whole room! But the point is that there is a special joy in seeing things you love—which, like this rug, have taken years of constant hard use—in new conditions and with fresh juxtapositions."

The particular pleasure of the Tailers' apartment lies in its handling of potentially dissonant elements: the necessity for function; the practicality of miniaturization and consolidation; the presence of art and antiques. However, the fact that all these qualities meet and dovetail so effectively is no accident. The harmony is owed to a resourceful and civilized response to a changing world. □

—*Peter Carlsen*

A Lee/Jofa floral chintz punctuates the Bedroom's buoyant mood, enhanced by Scalamandré's striped fabric and an armchair upholstered in taffeta from Brunschwig & Fils. Exuding harmony are artworks by (left to right) William Richards, Pierre Bertrand, Aristide Maillol, and a Leon Kroll above an Arthur Davies. Flowers and a group of photographs illuminated by a Hansen wall lamp balance a round table's array of Battersea boxes from the Manheim Gallery.

Multiplicity

Flexibility and Whimsy in a Brownstone Duplex

PHOTOGRAPHY BY FELICIANO



SPACE is a limited quantity in almost any environment, and this is particularly true in urban areas. Many designers, of course, have found a solution to the problem by making optimum use of areas in urban apartments that have remained dormant.

This was the case with Marjorie Reed, an art consultant and an authority on the essentials of giving parties, who designed her own duplex in a brownstone on New York's upper East Side. As someone who is a specialist, she likes to give parties in her own way. And she needed a means to make use of every inch of space she had. "Giving a party is like giving a gift to your friends. The most important consideration when people come to my house is their comfort and sense of well-being."

The solution Marjorie Reed found rested in multiple use: "I want all the rooms to be interchangeable, since space is a luxury." Thus, a bedroom often doubles as an additional dining

ABOVE AND OPPOSITE: Marjorie Reed's fanciful design transforms the Living Room of her New York City duplex into a flexible setting for entertaining, dining and exhibiting works of art. A harmony of jubilant tones accentuates abstract paintings by Alice Baber (left) and Ronald Mallory (right). Burgeoning orchids and Oriental antiques punctuate the festive décor, while Janet Alling's luxuriant *Pink Coleus* echoes the overscale of banquettes and a round sofa whimsically called the "dream bed," all cushioned in Carleton V cotton. Nearby, a trio of chairs are upholstered in a Manuel Canovas plaid. Only the marble mantel, bearing a small bronze by Henry Moore, recalls the brownstone's original detailing.











area, as does a terrace that is also used for exercising. Similarly, an upstairs sitting room is easily converted to a guest bedroom. "I like changes, and I hate a room that is set forever. I'm very much against decorators who come in and say, 'This is the way *we* want to do it.' " She justifies "the success of a room" in terms of "the flexibility" that it reveals.

Because Marjorie Reed travels frequently, she needs the kind of apartment that can be easily cared for. And this led her to a simplicity of design that makes change particularly easy to effect. In place of traditional furnishings, she has filled her apartment with informal items that can be employed in a variety of ways. Sheets are used as upholstery on dining room chairs, and banquettes substitute for sofas. She favors filling a room with simple plants and paintings, rather than having any ornate collections of "porcelain and knick-knacks." And she lines her walls with hibiscus, fern and ficus, along with the work of artists whom she represents. To make transformations even easier, she covered most of the floors with a uniform sisal carpeting.

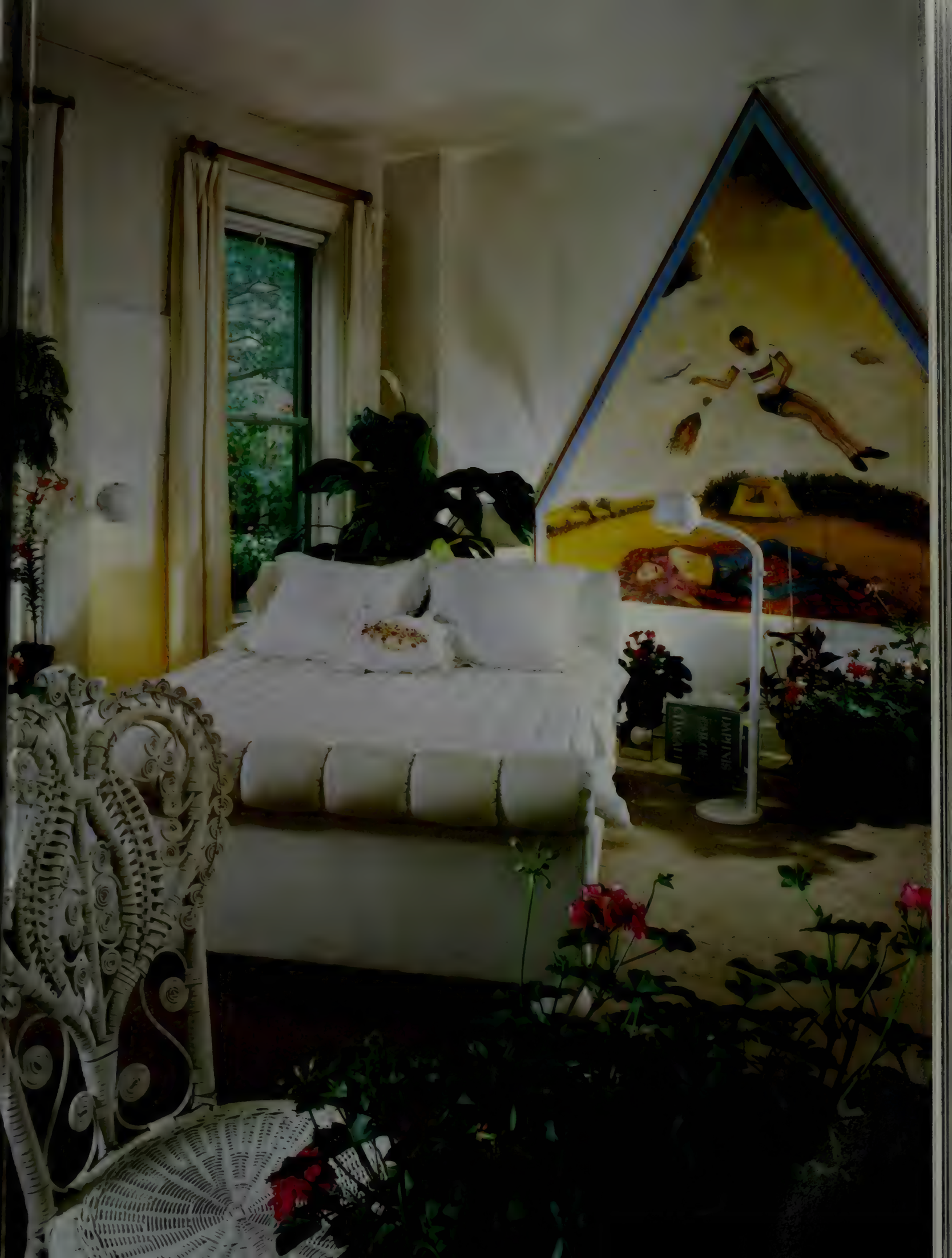
However, while Marjorie Reed wants simplicity, she does not believe any room should be cold: "It's wonderful to take objects out of a room, but a room must have a life force in it. When a room is empty, color becomes most important." Her favorite colors are mauve and magenta, lavender and peach. "My response to color is that I don't worry about what goes with what. My response to color is purely emotional." In fact, the only room that is not full of color is her bedroom. "I like a bedroom to be white, because you can have your own individual color fantasies."

Equally important in essentially minimal surroundings is the sense of scale. Throughout the apartment oversized arrangements of flowers, plants and furnishings abound. "The choice of scale of objects should be large, in order to fill out space. You should have a *few* things, but they should be large—and no bric-a-brac."

PRECEDING PAGES: In a playful corner, sisal carpeting offsets Sam Cady's trompe l'oeil shaped canvas titled *Tent Billowing in the Wind*, a painting from Marilyn Greenberg's *Pyramid* series, and dining chairs draped in chintz from Carleton V. ABOVE LEFT, ABOVE AND OPPOSITE: "I like a bedroom to be white, because you can have color fantasies," says Marjorie Reed. *Fantasy Garden*, the title of Boris Fedushin's painting, epitomizes the Bedroom's mood. Here, foliage and bright blossoms unite indoors and out. A triangular canvas by Anthony Green, accented by the bed's diagonal placement, offers an arresting vision of imaginary flight. Windows flank a delicate collage by Martha Boydon.

The combination of large-scale items and vibrant color gives her apartment a playful quality that makes guests prone to move from room to room. In contrast to the rigidity of some décors, Marjorie Reed's design encourages use. Her duplex apartment exudes an openness and whimsy that makes even a casual visitor feel free to wander at will. "When people walk in, they say it's a very fanciful apartment," Marjorie Reed says. "That's true. I suppose it is a sort of fantasy house." □

—Francis Levy





Historic Architecture: Sir Edwin Lutyens

PHOTOGRAPHY BY DERRY MOORE
TEXT BY ALLAN GREENBERG





Integrating vernacular and formal influences, English architect Sir Edwin Lutyens achieved renown for his distinctive country houses, among them his 1899 design, Tigbourne Court, in Surrey. PRECEDING PAGES: Viewed from the broad side lawn, the house reveals its rugged surfaces and raised terrace garden, traditional elements of the English country house. ABOVE AND RIGHT: The entrance façade displays a subtle tension between English vernacular forms and classical symmetry, its imposing rough-textured façade complemented by delicately scaled columns. A pair of curving walls ensure privacy and screen asymmetrical side views, so that only the balanced entrance façade is visible from the road. OPPOSITE: The kitchen wing reveals a picturesque arrangement of volumes and such traditional detailing as brick chimneys and leaded glass windows.





SIR EDWIN LUTYENS'S name is a household word in England, chiefly among those interested in country house architecture. The late Christopher Hussey, the leading authority on the English country house, considered him the greatest English architect since Sir Christopher Wren. Edward Hudson, founder of *Country Life* magazine, was one of many who believed him to be even greater than Wren.

Lutyens's achievements in architecture were awesome. He designed a wide range of private and public buildings, including the Viceroy's House in New Delhi, a vast classical masterpiece that is perhaps the greatest commission ever received by an English architect. However, his most endearing buildings are his early houses, designed in the traditional English regional styles. This phase of his work, spanning the years 1894–1904, produced a stunning series of houses that includes such treasures as *Deanery Garden, Lindesfarne Castle, Little Thakeham* and, perhaps loveliest of all, *Tigbourne Court,* in Surrey. Even the names evoke images of splendid places long lived in and loved.

Tigbourne Court, one of his most original and magical creations, was built in 1899 and has retained its distinctive appeal to this day. Despite the rural setting, the house has a surprisingly urban entrance court and a façade built right up to the road. The symmetry and classical details impart a decided air of formality, but any sense of monumentality is offset by the rich array of sculptural shapes, which appear to have been borrowed from local vernacular buildings. The balanced gables, dramatic chimneys and curved forms of the entrance facade create the tension between classical and cottagelike forms that is a hallmark of the architect's style.

Richly varied masonry contributes greatly to the design's distinction. The mortar joining the ocher-colored stone is inlaid with gallets of dark flintstone. In the entrance façade,

ABOVE: Departing from convention, Lutyens placed the staircase, rather than a great hall, at the center of the house. The well-lighted stairway combines touches of grandeur with a sense of domestic coziness. OPPOSITE ABOVE: Charming, almost shaggy greenery embellishes the brick-columned pergola that separates the side terrace garden from the rear garden, in the background. RIGHT, FAR RIGHT AND OPPOSITE: Masonry detailing, a characteristic feature of Lutyens's designs, enlivens the earth-toned stone walls with warm colors and varied patterns. Brick quoins, tile insets and flint gallets inserted into the mortar add textural vitality. Unifying bands of tile in a half-diamond pattern accentuate the balanced geometry.









bands of red tile in a half-diamond pattern trace the course of the stone walls and offset their rustic appearance. In contrast to the symmetrical entrance façade, the other sides of Tigbourne reveal a relaxed group of volumes with gabled and hipped roofs. On the south, a later addition, not designed by Lutyens, is sympathetic in character.

The garden, always an integral part of Lutyens's domestic work, was designed by the architect and planted by the great horticulturist Gertrude Jekyll. It relates intimately to the house. A formal terrace, planted with roses and paved with stone, extends from hall, drawing room and study. The dining room and loggia face a rambling informal garden on the east side of the house. The two contrasting gardens, which further develop the tension between the formal and the picturesque, are separated by a brick-columned pergola. The interior displays Lutyens's considerable architectural wit. For example, the symmetrical entrance hall is located on the main axis, but it is necessary

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A Sure Hand

Craftsmanship Honored in Designer's Own Home

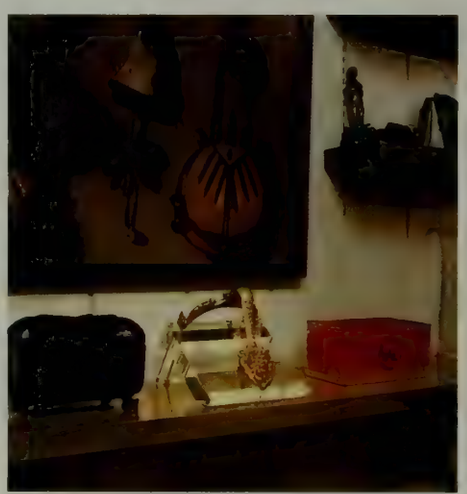
INTERIOR DESIGN BY TED GRABER OF WILLIAM HAINES, INC.
PHOTOGRAPHY BY RUSSELL MACMASTERS

"I DON'T HAVE a favorite period," says California interior designer Ted Graber, whose West Los Angeles house holds objects that span the centuries and come from nearly every country in the world. The objects, however, have one thing in common: the craftsman's quality and appreciation for the nature of materials.

Mr. Graber, whose father was both antiquarian and cabinetmaker, came by this appreciation early. "When I was quite young, I apprenticed under cabinetmakers, finishers, upholsterers. I worked until I realized that this end of the business was not for me, and I told my father I wanted to be in the design field." So, after art school, Ted Graber joined the firm of the late William Haines, the well-known interior designer. "In those days there were craftsmen in Los Angeles who could do anything. Because I had a thorough grounding in *how* to do something, as well as in *what* to do, anything I dreamed up could be accomplished. Skill was limitless. I had the most intricate leatherwork done: tooling, lacing and covering."

Today, Ted Graber's pleasure is still in the re-creation of those crafts that flourished centuries ago, and he calls upon an accomplished cabinetmaker who can carve, as well as finish, paint and do lacquer work. For instance, he recently had a leaf made for an eighteenth-century penwork table. "It is intricate and tedious work, requiring great patience and skill." Mr. Graber's craft is needlepoint, and it is found on pillows and cushions throughout his house. Yarns are piled in a Dutch clothes press, and a framed sampler from the eighteenth century on one of the walls bears a closer look. "One day I used a magnifying glass and was surprised to see that the patterns are in cross stitch. I began playing around with the designs, and now I've done them all." He points out which ones have been used on cushions in the living room and the library, or given away as gifts, or used on projects. "First I make a small graph, and then I count out the stitches. It's like laying mosaic."





Designer Ted Graber, of William Haines, Inc., exhibits a reverence for fine craftsmanship in the Living Room of his engaging West Los Angeles residence. TOP: Humor pervades a corner where an 18th-century portrait of a child joins a trio of singerie elements. ABOVE: English tea caddies flank the ferocious beauty of a Medusa, focal point of a 19th-century Russian door knocker. Nearby, a painting by Johannes Leemans exhibits trompe l'oeil artistry. OPPOSITE: Beneath the exotic gaze of a Turkish ambassador, chairs in many guises reveal the designer's penchant for this form. A hostess chair, fauteuils upholstered in Scalamandré silk, and wheelback chairs, possess distinctive personalities.

It is this penchant for expression that has prompted his collection of chairs. "In most cases, chairs represent the fantasy of a particular period more than any other piece of furniture," the designer explains. "Here is a Chippendale; this one is Adam; this, Regency; this, Moroccan—and this my father designed," he says, pointing out one chair after another. "You know, I still run into people who say, 'I have one of Edgar Graber's chairs.' I find all the chairs here interesting, including the ones I make myself." One, a hostess chair, is a small low piece with a back on which to rest an elbow. "You can turn all the way around in it, and then face every part of the whole room."

As might be expected, the house is intensely personal, with objects that "amuse or give me pleasure." Nothing has been acquired by accident, without reason, or carelessly arranged. The décor is as well thought out as a painter's canvas. There is a collection of malachite on one shelf, some crystal quartz with slivers of silver on an inlaid table. "Nature is full of beauty," Mr. Graber says. A collage of lace and ribbon and satin is







in a hallway. "It reminds me a little of the state of Versailles before Gérald Van der Kemp took over the renovation—the eighteenth century blown apart!" A pair of Staffordshire figures on horseback are on a high shelf. "Most Staffordshire was in garish color; these are unique for the lack of it." There are also figures from the west coast of Africa: snake charmers, hunting dogs, alligators, men carrying bundles on their heads. "I picked those up in 1969, when I did the ambassador's residence in Regency Park. On weekends I'd go to the markets on Portobello Road." There is a Regency tea caddy, and shells from the sea; Japanese prints and a Chinese interpretation of an English falconer; the simplest Japanese plates; Queen Anne lacquered cabinets; English and French pewter. There is every color blending to no color. Like a puzzle, a thousand pieces make up the whole. "I love people to say, 'I'll have to come back, I haven't seen everything yet.' "

For Mr. Graber, the arrangement of objects can be as creative as the shaping of raw material. "When I finish a design project, I tell my clients, 'Above and beyond what I have done, the room will die if you do not keep it alive by adding to it yourself. You live here and you are the only ones who can really breathe life into it.' "

For the designer counts personal expression among man's many graces, and the rooms he creates bring out the very best of his clients' capabilities—and his own.□

—*Suzanne Stark Morrow*

ABOVE LEFT AND LEFT: The Dining Room pays homage to the Classical Age: Its Regency table features Grecian figures in intricate penwork. Chairs by the designer's father, Edgar Graber, borrow from antiquity. A Roman bronze head, an 18th-century Apulian-style krater and a pair of toga-clad Meissen figurines gracefully accent the heroic theme. Artworks—René Genis's *Quatro Prunes*, and a painting by Wopon set into a mirror designed by Mr. Graber—add still life appeal. OPPOSITE: In the Bedroom, a Queen Anne secretary with chinoiserie motifs complements the graceful mahogany detailing of a mid-18th-century English armchair. The small canvas is by Celadada.



The Collectors: Ethnic and Folk Art

Mr. and Mrs. William Nicholson in Washington, D.C.

PHOTOGRAPHY BY TAYLOR LEWIS



A SUBTLE BLEND of mystery and contradiction, the Nicholson house in Washington, D.C. intrigues and satisfies. Home of a collection of ethnic art pleasantly harmonized with the whimsical work of American craftsmen—filled with Victorian furniture, softened by plants and heightened by vivid colors and fabrics—it is serene and dramatically effective.

This brick Victorian house, squeezed between look-alike neighbors, does not, at first, seem unusual. But even from the sidewalk outside the handhewn front door set in crisp white stucco, there is the feeling that something here *is* different. Unlike neighboring houses, its windows have no curtains; instead, the sills hold primitive statues that seem to dance in the light surrounding them.

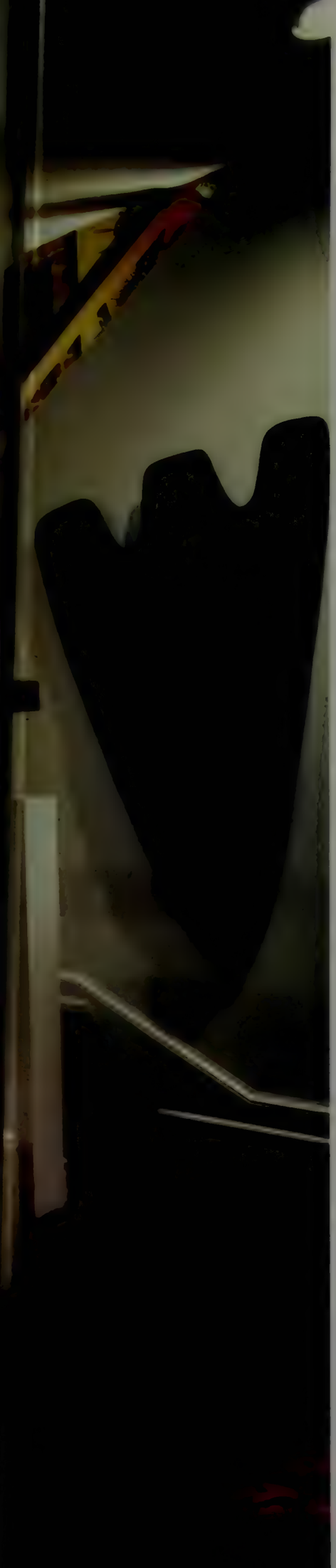
At the time JoAnne and William Nicholson purchased the house, its location—only a few blocks from the White House, where Mr. Nicholson was then appointments secretary to President Gerald Ford—was an advantage. It had another plus that most buyers would consider a minus: Gutted by fire, nothing of the interior could be saved. "Which meant we could take it in any direction we wished," says Mrs. Nicholson.

Now, few doors or walls divide one area from another. Light, both natural and electrical, adds dimension to the setting. A bank of windows opening onto a terrace from the first level floods the plant-filled interior with light. Skylights over the three-storied continuous space and a hollowed-out cupola over the master bedroom seem to dismiss the Victorian exterior, creating a contemporary life of their own. At night the environment shifts once again, as ceiling pinpoints skim or highlight different objects. To achieve the desired effects, the owners worked with Alison Martin as design consultant. Mrs. Nicholson, who, as she puts it,

ABOVE LEFT: In their turn-of-the-century Victorian residence in Washington, D.C., JoAnne and William Nicholson have fashioned a crisply contemporary setting for their collection of ethnic and American folk art. RIGHT: Gutted by fire, the interior was redesigned with skylights and fewer partitions, producing greater openness and diffusion of light. The Living Room, at the base of the central three-story light well, contrasts exotic colors and patterns with hard-edge pristine surfaces. A Yoruban fertility statue and a Guatemalan *santo* flank a large New Guinea ceremonial crocodile basking on the chimney breast. A soft-sculpture giraffe by Andrea Uravitch reinforces the décor's well-crafted whimsy.







Their interests and collections have broadened to include Africa, Persia, Greece, India and the Far East.



LEFT: Masks arrayed in the Living Room around the light well are potent talismans from far-flung tribes in Africa, New Guinea, Mexico, Canada and the United States. They overlook a harmonious carnival of color—sofa fabrics based on Indonesian and African designs, and the varied geometry of a Moroccan Berber rug and a Thombi fabric cylinder from India. The large triangular plaque, from New Guinea, represents the stages of a tribesman's life, culminating in his initiation as a warrior. Near the window stands *Adam*, a beguiling figure by American sculptor Myra Henry. ABOVE: The Dining Room celebrates global artistic traditions. An imposing warrior figure and a ceremonial shield, both from New Guinea, flank a Mexican carved wood cabinet. Injecting pattern and gleam are a bold Navaho blanket, and a metal parrot by Mexican artist Sergio Bustamante.

"could pronounce dinosaur names before I could say regular words," was an avid collector of Indian artifacts while growing up in the state of Washington. She met her future husband while studying anthropology at the University of Nevada. William Nicholson had collected Indian rugs and the work of Alaskan Eskimos. After they were married, in 1967, they became interested in New Guinea artifacts. Since then their interests, travels and collections have been broadened to include Africa, Persia, Greece, India, the Far East—and Central and South America.

"We never collect with the thought of where we will place an object," Mrs. Nicholson explains. "We feel a good interior is never finished, but keeps growing as we do."

To stand in the entrance hall is to enter a friendly forest peopled with larger-than-life figures and images—all intent on telling their own stories first. The faces of masks and statues stare from every direction. A mask with long straw hair looks over the shoulders of a sculpture of Adam. A crocodile head smiles back from over the front door. A dance mask camouflages a stereo speaker, while an oversize parrot by Sergio Bustamante swings in his own world of plants across the ceiling from a dazzling bird and a most personable giraffe.



LEFT: The axis of the free-flowing interior is the central light well; in the Dining Room, beyond, the aura of magic is enhanced by a blend of candlelight, diffused daylight, and light projected through stained glass panels overhead. ABOVE: A menagerie of imaginative animal figures lends endearing warmth to the Master Bedroom. Near the windows, an Ecuadorian polychrome parrot and a Portuguese leather kangaroo observe a steadfast soft-sculpture creature by Andrea Uravitch. Fanciful Moroccan brass mirrors gleam above a Korean butterfly-motif chest, while spirited complements—a polychrome New Guinea totem and a Polynesian tapa cloth—accent the bed. Gracing the walls are masks from Africa and Indonesia, and, to their right, a stylized depiction of lizards from the Maprik region of New Guinea. The ethnic art adds a lively animism to the design.

"Each object has strength and makes a statement of its own," says Mrs. Nicholson. "Each can be in a room with the others and yet not be diminished in any way. The American crafts are strong and light in feeling, yet whimsical. Nothing is abstract. We enjoy reality—with a touch of fantasy. And, in addition to carrying on a visual conversation with each other, all the objects have a certain color harmony." Color, in fact, the magic thread that ties together all the ingredients of the house and creates the total effect, is Mrs. Nicholson's business. As president and cofounder of Color 1, an international consultation firm, she feels that "décor should start with the person. Many interior designers build a room around a sculpture or favorite possession, whereas I see the occupant as the focal point."

One problem that couples create without realizing it, she feels, results from not developing an interior together. "If a husband says to his wife, 'Decorate the house any way you want,' and she does it without taking his tastes and colors into consideration, he'll never feel a part of it. However, Bill and I, with the help of Alison Martin, created this house together. It's our work, and we're certainly happy with it."□

—*Constance Stapleton*

Pied-à-Terre

Imaginative Experiment on the Ile Saint-Louis

INTERIOR DESIGN BY SAMI EL KHAZEN
PHOTOGRAPHY BY MICHEL NAHMIAS TEXT BY JEAN-LOUIS GAILLEMIN





DIFFERENT FROM the Ile de la Cité, where a picturesque labyrinth of Medieval lanes was eliminated during the Second Empire in the interests of erecting gloomy administrative buildings, the neighboring Ile Saint-Louis has always managed to preserve its heritage of ancient houses and tranquil streets. Looking down on the Seine, the private homes of government officials still present their row of elegant façades. The main street itself, with small shops and a church, gives this island in the middle of the river very much the feeling of a country village.

The island's elegant simplicity has always been a magnet for artists and intellectuals. In the nineteenth century, for example, the poet Baudelaire and his friends smoked opium



OPPOSITE ABOVE: Clouds billow above the poetic Ile de la Cité and, at right, the Ile Saint-Louis, where international designer Sami el Khazen established his Parisian pied-à-terre in a 300-year-old apartment. OPPOSITE: Highlighted by an Indian horse, a triangular console inspired the designer's innovative angling of appointments throughout the Living Room. ABOVE: Placed on the diagonal, an Islamic chest, two sofas and a bookshelf enliven and enlarge the Living Room; in the far corner, a 17th-century stone-inlaid cabinet arrests the flow.

in the Hôtel Lauzun, calling out the windows to the pretty girls swimming in the river below. And until about twenty years ago, the Ile Saint-Louis remained quite apart from the great city surrounding it. Then, suddenly, the island became fashionable; art galleries and antiques shops took the place of small grocery stores; new restaurants and nightclubs attracted the curious from the "mainland." Inevitably, real estate agents saw an opportunity and hurried to fix up apartments for rent, providing them with what they imagined to be the stamp of the *vie de bohème.* To create the desired look, little more was needed than to scatter pillows around, throw India silks on the bed and use dozens of candles.

However, by no means all the apartments and houses on the Ile Saint-Louis have been arranged with such a cavalier use of clichés. One excellent example of a more imaginative and appropriate décor can be seen in the small apartment arranged by the interior designer Sami el Khazen for himself. Lebanese by birth, he has developed projects in every part of Europe, having studied design in Paris at *l'Ecole des arts décoratifs.* As his career developed, he felt the need of a pied-à-terre in Paris.

The Ile Saint-Louis had always appealed to him, although the apartment he found did seem at first disappointing. It seemed particularly rigid for someone used to the more generous spaces of the Middle East and for a designer accustomed to working on projects, along with architects, from the very beginning. But he soon decided to take on the small and unassuming apartment and use it as the departure point for an exercise in style. "I wanted to use this pied-à-terre to emphasize certain formulas of my own and to indulge in some favorite experiments." In order to change the banal character of the apartment as it existed, Sami el Khazen found it necessary to act as an architect as well as an interior designer—to alter proportions, to change the space itself.

"It is always more difficult to hide









ABOVE: Heralded by a sinewy Italian bronze dolphin, a grouping of three sleek angled tables performs a pivotal function in the Living Room: Glass, leather and ivory on one side, and felt on the other, they are used alternately as dining and writing tables. Their dark gleam, inlaid with ivory, epitomizes the palette's dramatic achromatism—another device that serves to unify and amplify the space. A wall of light-hued stone adds textural contrast and an architectural accent, while a painting by Cano lends sophistication, floating in glass on its easel perch. LEFT AND OPPOSITE: Enduring vestiges of antiquity, medleys of Roman pottery vessels from the Near East form graceful archetypal tableaux on fabric-covered shelves in the Living Room.



something than to show it," the designer explains. "And I wanted very much to obscure the configurations of the existing apartment and work more fully with light and color. To be honest, I followed many of the tenets of Islamic art—tenets that, oddly enough, have many similarities to contemporary architecture." And his work makes it inevitable to think of those Ottoman mosques, conceived as one unified volume, where all suggestions of weight and support have been cleverly eliminated. The bare bones of construction are not easily evident, and the feeling of free and abstract space prevails. Here on the Ile Saint-Louis, Sami el Khazen has used these same principles of "hidden architecture"—although on a considerably smaller scale.

"What I really wanted," Sami el Khazen explains, "was a compact area, one in which I could provide for the most functions in the smallest space. It is something like a boat, I suppose." Of course, one of the great dangers of functionalism lies in the fact that the person who lives in such a milieu becomes nothing more than another cog in the machinery. But Sami el Khazen has been careful to avoid this sort of sterility by adding many dramatic accents of fantasy. Against an austere background of black and white, the objects themselves stand out like dancers on the bare stage of some modern ballet. Indeed, what the designer has created is a form of static choreography, where objects are isolated against mirrored walls or set in relief against the light—creating around themselves areas of freedom and fantasy. Here, a seventeenth-century Mogul model of a horse counterpoints a Florentine cabinet of the same period; there, pottery from Mediterranean archaeological excavations.

The spirit and élan of this Ile Saint-Louis apartment as conceived by Sami el Khazen reveal that he has retained, whether in his role as collector or designer, all the heritage of his native land—a land where many cultures and many art forms have mingled successfully for centuries.□



OPPOSITE: In the Living Room, a wall of mirror reiterates the tablesetting's aureate splendor. Lending opulence reminiscent of a Flemish still life are a French Renaissance water pitcher, a Turkish vermeil caviar basket, plates inscribed with verses by Omar Khayyám, and Lalique crystal fruit and water bowls. Two Coptic needlework fragments from the 3rd century recall the flavor of a simpler age. ABOVE: A tranquil haven, the Bedroom sleeping alcove is wrapped in dark flannel. A 19th-century clock marks the hours.



Gardens: Labyrinths of Yu Yuan

In Shanghai's Old Town

PHOTOGRAPHY BY HERMAN WONG

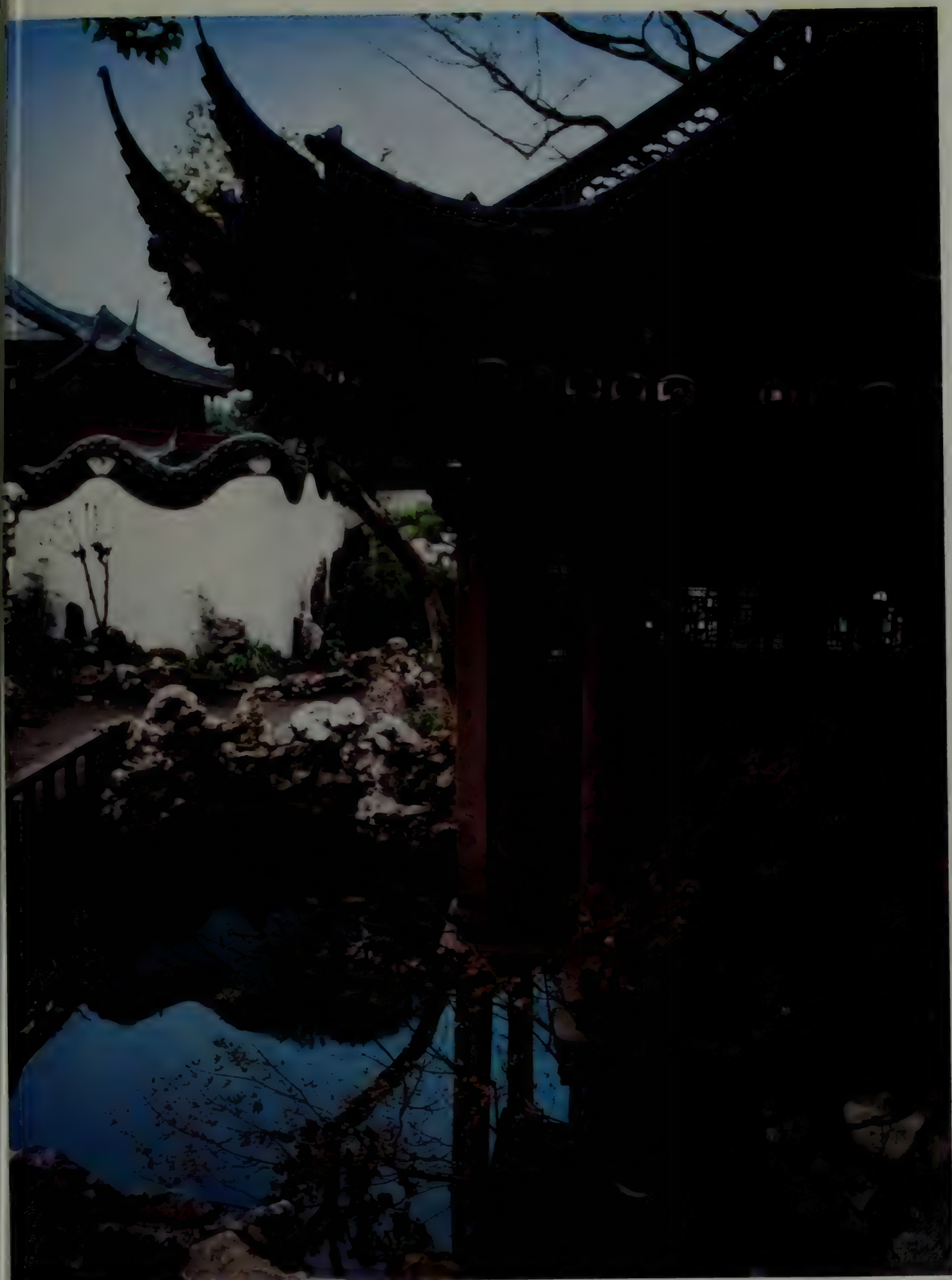


A CITY WITHIN A CITY, Shanghai's Old Town is a maze of winding, twisting alleys, shops and stalls—a stage upon which street vendors hawk brilliantly colored paper pinwheels, and sidewalk chefs prepare enticing Oriental delicacies over their charcoal braziers. It is a sensory feast, dazzling in its variety, and in its way, preparation for yet another hidden delight—the labyrinthine 400-year-old *Yu Yuan*, or "Garden of Ease."

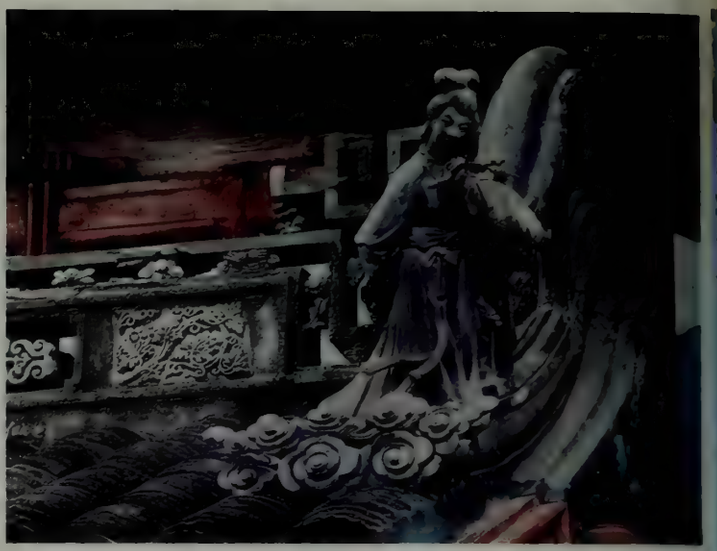
Behind the garden's white walls, city sounds and bustle evaporate. Inside, awaiting discovery, is "a catalogue of earthly delights": mountains, streams and grottoes; the great halls; the scholars' studies; an abundance of flowers, trees and pools; and the traditional nine-turn bridge.

When Pan En, a high-ranking official of the Ming Dynasty, conceived

Conceived by the Ming Dynasty official Pan En, in 1559, Shanghai's Yu Yuan, "Garden of Ease," is an architectural labyrinth possessing all of the attributes that typify a Chinese city garden. A place for contemplation and harmony with nature, it was intended to represent the universe in microcosm. ABOVE LEFT AND LEFT: Long undulating walls that terminate in dragon heads unify the many areas of the garden. The tile coping, a dark contrast to the light walls, suggests a dragon's scales. Walls and upturned eaves lend dramatic punctuation, and through variety create the illusion of amplitude in compact spaces. OPPOSITE: Delicate plum blossoms enhance a pavilion set among rocks and water—elements that are essential to the Chinese garden









his garden in 1559, he could not have imagined that eighteen years would pass before it was completed. Indeed, his original aim in developing Yu Yuan was as a son's homage, to charm and give pleasure to his parents—neither of whom survived to see the garden in its final form.

The Chinese garden is, ideally, "nature improved"—not by artifice or imitation, but by creative imagination. It is a universe in microcosm, where man, recognizing his place in nature, can live in peace and happiness. At once wild and tame, the garden is as much a place for literary and social gatherings as for the joys of contemplation and solitude.

To the Western eye, accustomed to clipped lawns and orderly flower beds, Yu Garden is a continual surprise. Underfoot, the ground is either rocky or paved with stone and pebble paths. The walks snake their

ABOVE LEFT: An intricately carved Moon Gate provides entrance to the Hall of Jade Magnificence, which is so designated by the Chinese characters above the archway. Rice paper backs the door's characteristic latticework. ABOVE: A sculpted lady suggests immortality, arising from a gentle nest of clouds upon her rooftop dwelling place. LEFT: Gateways, never simple rectangles, take the varied forms of circular moons, gourds, flowers, shells and vases. This nine-turn bridge offers different visual delights from every angle. OPPOSITE: Flying eaves grace a pavilion called Singing and Dancing of Male and Female Phoenixes, and used originally for presentations of songs and dances. In the distance, a dolphin's tail seems to flicker.







ways to courtyards and pavilions through doorways that take the varied forms of a moon, a gourd, a flower or a vase. Windows are shaped like flower petals, fans, or bells.

Above each pavilion is its name in carefully stylized calligraphy, and alongside the pavilions flourish plants chosen for their symbolism. Slender bamboo and dignified pine, supple willow, fraternal plum and peach grace the layered space of the garden. A menagerie inhabits the rooftops, walls and entrances: elephants, symbols of happiness; playful dolphins; fierce-looking lions; and the supernatural dragon.

Originally meant for the enjoyment of a single family, the garden today shares its beauty. It is accustomed to change. In 1761 the people of Shanghai acquired Yu Garden from Pan En's descendants, and in later times a succession of groups occupied it. The year 1956 marked the garden's restoration to its early Ming and Ch'ing character.

The remarkable *T'ai-hu* stone stands before its pavilion, a symbol of wisdom.

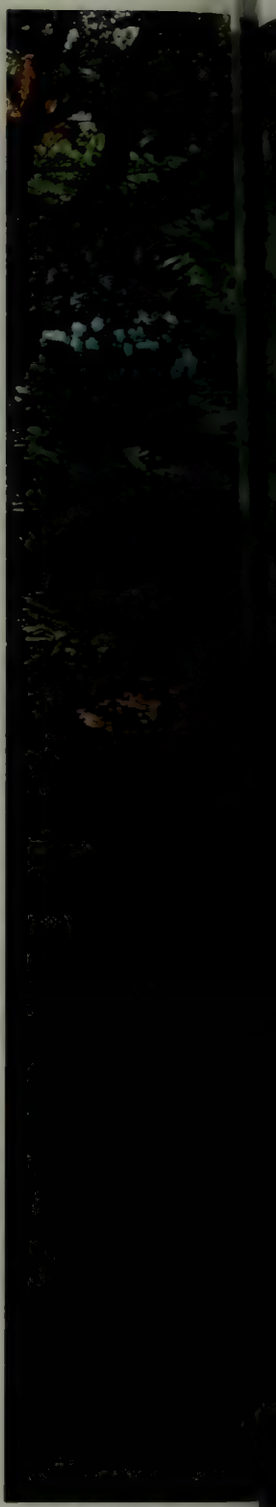
ABOVE LEFT: Where a Western garden might have a flower bed, the Yu Yuan has a large and strangely shaped rock. Called *T'ai-hu*, such rocks have always been highly prized, their irregular formations making them small reminders of China's incredible mountain peaks. The Yu Yuan's monolithic Yu Ling Lung is one of the most famous rocks in China. ABOVE RIGHT: Slanting balustrades in the Fish *Hsieh* afford comfortable seating and a vantage point for viewing fish in the pond below. OPPOSITE: Garden stools inscribed with symbols of longevity sit before a miniature landscape: chrysanthemums, pine trees and a *T'ai-hu* stone.

Jangling Jade, the remarkable *T'ai-hu* stone said to have been known since the time of the Sung emperor Hui-tsung, stands before its pavilion, a symbol of wisdom, its "eyes" seeing all. Beneath the Fish *Hsieh*, golden carp swim in the pond. A narrow rock stairway clings to Shanghai's highest peak—the rockery hill that symbolizes the mountain dwelling place of the Immortals. In the presence of these enchanted beings, joy and wonderment exist. The garden remains serene and vital. Appropriate still are the words recorded eleven centuries ago by Liu Yu-shih, a farmer and scholar, who wrote of his own garden: "In the dwelling place of a true gentleman, what unrefinement can there be?" □

—Elaine B. Steiner





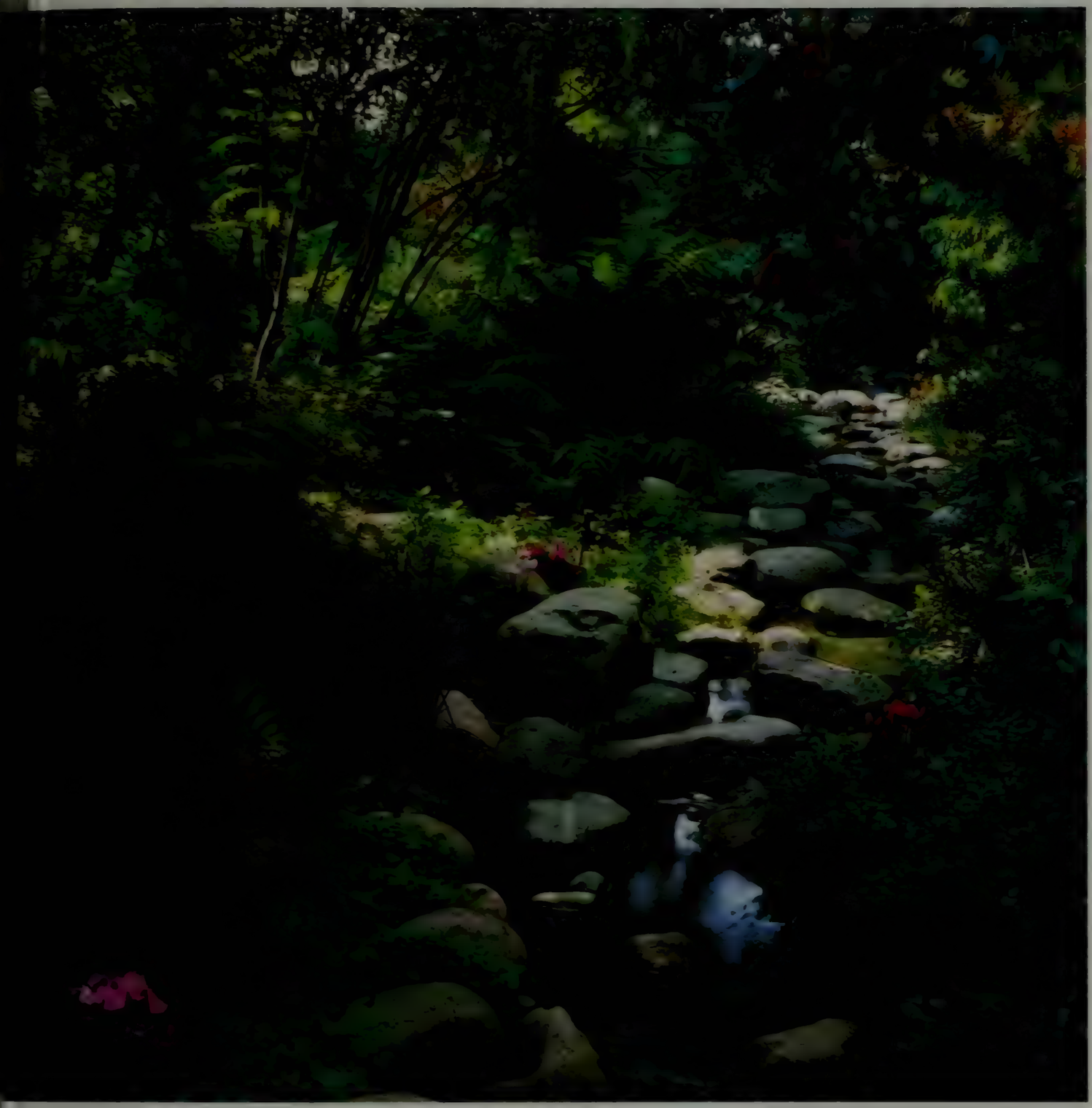


At One with Nature

Design Pays Tribute to the Bounty of Sun and Water

ARCHITECTURE AND INTERIOR DESIGN BY NEIL MITCHELL COWAN
LANDSCAPE ARCHITECTURE BY JERRY CUMMINGS ASSOCIATES
PHOTOGRAPHY BY CHARLES S. WHITE

Architect/designer Neil Mitchell Cowan united archetypal forms, energy-efficient technology and an abundant natural setting in a southern California residence for Dr. George Sardina. ABOVE LEFT: The Mexican-Colonial–style house glows with warm terra-cotta tones amid the coolness of lush foliage. ABOVE RIGHT: Landscape architect Jerry Cummings complemented the site's natural beauty with subtle embellishment. Adding rocks and plants, he gave new shape to the idyllic creek that flows into a pond behind the house, creating a wildlife refuge.



"I WANTED A HOUSE that in every sense related to its surroundings," says Dr. George Sardina. His southern California residence in Covina—once a stagecoach stop on the Los Angeles-to-San Bernardino run—draws from history, the sun and indigenous cultures for its form, energy and spirit. "Many things inspired this house," he continues. "The world's past and future, its many cultures and resources, all human expressions have played a part. I needed someone sensitive to interpret these things, and I was fortunate to find Neil Mitchell Cowan." Mr. Cowan designed the house and interiors, and worked with landscape architect Jerry Cummings.

"I'm involved with nature, particularly the preservation of it," says Dr. Sardina, "and the outside came first. We kept everything and just added to it." With the century-old cork oaks—transplanted from Portugal by the early Spanish settlers—and old Deodar cedars and rare Eucalyptus with bark white as bone, came a waterfall and creek to wash over stones and around calla lilies and watercress, bluebells and rare plants that Dr.

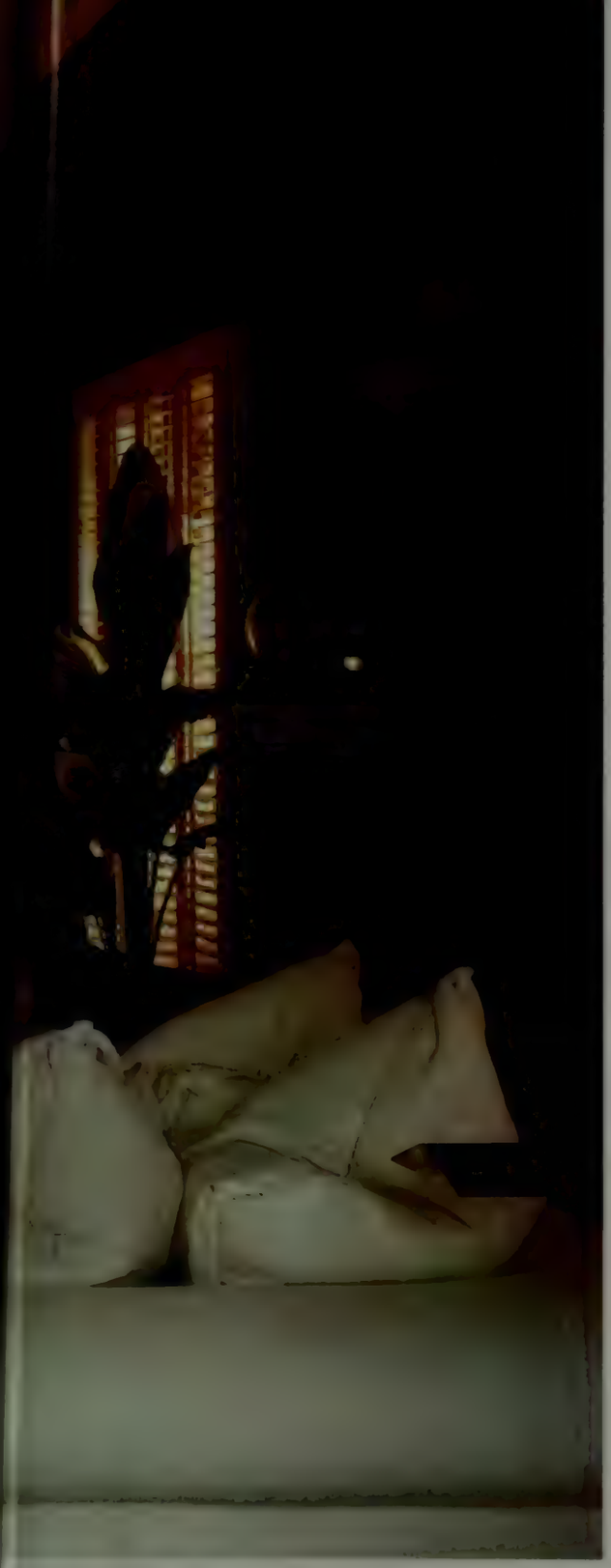


Sardina finds on medical expeditions to such places as Tibet and Africa.

The house, part of the land and its heritage, has borrowed from the Mexican-Colonial styles of the 1800s. However, behind the thick terra-cotta-colored walls, and deep under its floors, intricate circuitry and high technology convert energy from the sun to cool and warm the rooms, to heat water for the whirlpool bath and swimming pool and for domestic use. "Sun power is natural, clean and renewable," says Dr. Sardina. "I wanted a house that did not damage the environment."

As a result of this kind of caring, seen throughout the house, rooms are elegantly simplified. Superfluities are pared away, and clutter eliminated. There is no discrepancy between what Dr. Sardina believes and the way he lives. Space, which he considers the prime luxury, is arranged to allow for stepping back to view the garden, to see trees against a wide sky, to admire the bougainvillea.

"The major room has only three pieces of furniture," Mr. Cowan explains. However, there is a great deal







of detail: bleached oak floors, polished to a satin patina; doors faced with copper; for some walls, straw was added to the cement, as it is in the provinces of France and Italy and Mexico. Over the dining table, the ceiling is decorated with gold leaf.

"In many ways this house happened very naturally. After George and I talked about it, he said, 'I know

ABOVE LEFT: Richly colored walls and a 19th-century Heriz rug lend drama to a minimal grouping of art and furnishings in the Living Room. In contrast, both the oak flooring and Indian silk upholstery were bleached for heightened purity. The intricate grace of an 18th-century Hindu bronze from Thailand finds its complement in the simple form of Jøel Hoyer's small pyramidal construction, *Orchid Pyramid*. The rhinoceros skull, found by Dr. Sardina on the slopes of Mount Kilimanjaro, injects a primeval note. TOP: The Dining Room's focal point is an exquisitely carved wooden table adorned with an iris motif. Cactus plants and Mexican chairs impart an earthy flavor, while columns, which recur throughout the house, bestow an air of antiquity. ABOVE: Uncluttered settings enhance the appreciation of individual objects: Nothing distracts from the formal ingenuity of Michael King's *Dog Sled*, a ceramic sculpture installed in a luminous Living Room alcove. This small space provides a harmonious foil for the living room by presenting the dominant colors in reversed proportions. Adding distinction, the austere ceiling beams radiate in a fan pattern.





your taste is right; do whatever you want.' Then he left on a Hovercraft cruise of the Amazon River, and I left for Mexico to design all the fireplaces, the columns and stone work needed. I've used local craftsmen wherever I could. For instance, I had the dining table made of burls from thousand-year-old Carpathian elms.

"Decorative elements have their special meaning. The house is essentially decorated with pieces from all the continents of the world—places where George has visited and made friends with the people." A camel's hair rope was a gift from Japan's master ropemaker. There are totems, a bowsprit from New Guinea, fertility pieces from the Upper Volta, a Sherpa painting, artifacts from

OPPOSITE: In the Master Bedroom, a ceremonial gazelle headdress from the Upper Volta appears to inhabit both interior and exterior worlds as it hovers on a transparent pedestal. Rising from atop a 19th-century Japanese *tansu*, the angular framework of a Sepik River canoe prow restates the geometric emphasis of lively carpeting and Mexican carved wooden doors. Straw from a nearby pasture textures walls. ABOVE: The Master Bath's skylighted, solar-heated whirlpool bath includes a waterfall that cascades over the stone wall.



...the quality of quiet, the stillness broken only by the sound of water.

Afghanistan, Cambodia, Thailand.

Part of the appeal of the design is the quality of quiet. The stillness is broken only by the sound of water: in the garden, falling over rocks into a brook; outside a bedroom, gently slapping against the sides of a swimming pool; indoors, cascading from a twenty-foot wall into the whirlpool bath. "We have created an oasis here by judiciously using all of nature's bounty," Dr. Sardina says.

"These things were possible mainly because this is an energy-saving house. For instance, it allows you to turn off the lights behind you and turn them on ahead of you. If the water in the whirlpool bath turns cool, I push a button and water drains to a tank below and hot water



flows from above. It is complex, with 178 switches. I found many workmen eager to become involved in the house. I said to them, 'I think this is the way I want it done, but if you have any other ideas, let me know.' I found that certain things I wanted were hard to live with. I saw other ways in which they made better sense. As soon as it becomes feasible, there is room on the solar farm to add electricity. I wanted self-sufficiency."

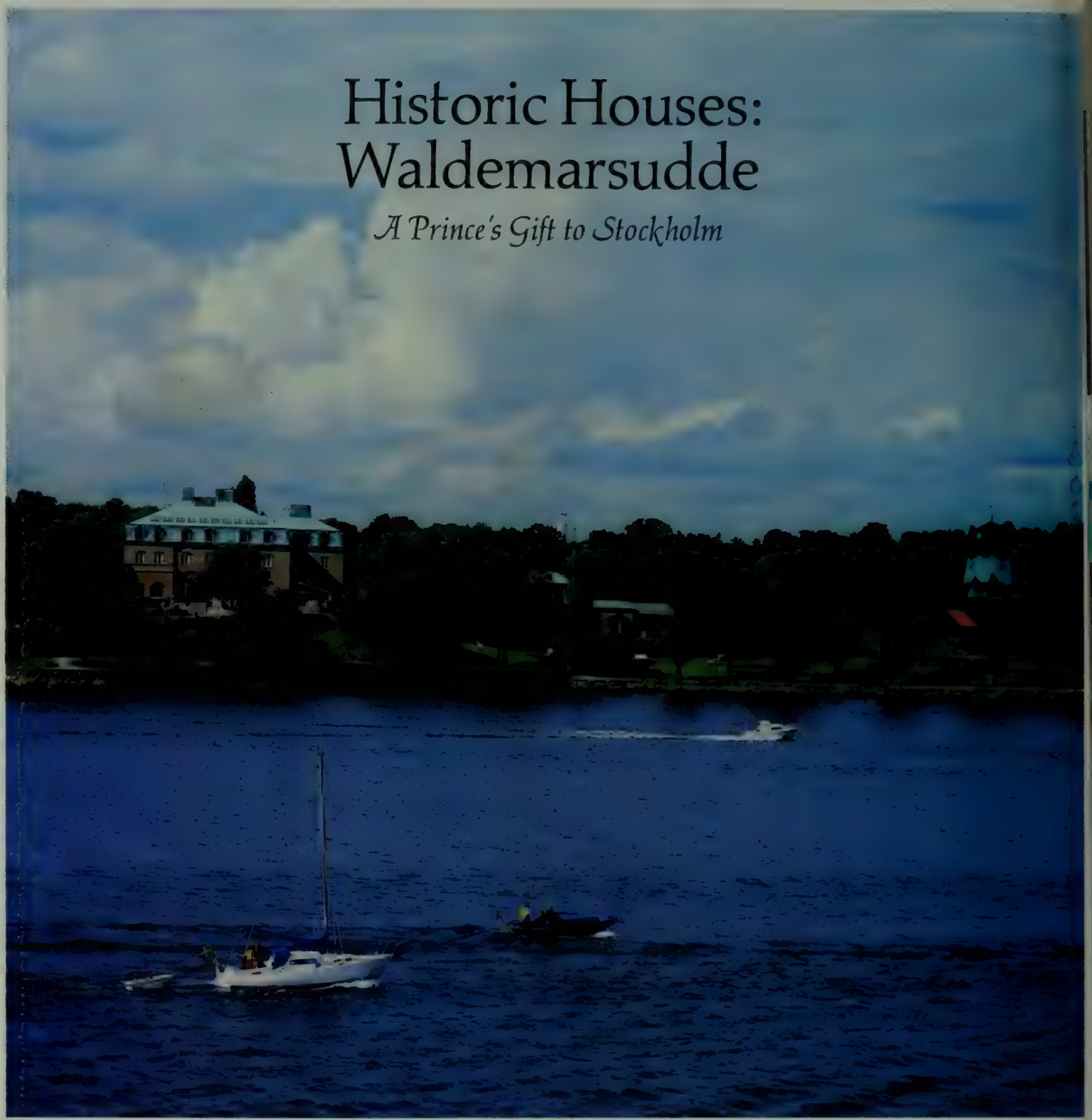
Technology is only one part of the order in his life. There is art, "which tends to inspire"; cultures of the past, "which give me a sense of harmony"; and the continued presence of "nature, to remind me of the simplicity that living should always be." □

—*Suzanne Stark Morrow*

Resembling a floating pavilion, the stately Portico adjoining the master bedroom serves as an open-air room suited to social gatherings or peaceful solitude. Deep-hued, the swimming pool bracketing the terrace is also a heat reservoir. It stores energy from solar collectors, epitomizing the functional beauty of the conservation-oriented design. The portico's ordered symmetry recalls classical architecture; its spirit of enduring craftsmanship and elegance is reinforced by traditional artisanry embodied in Mexican wall lanterns and carved stone fish.

Historic Houses: Waldemarsudde

A Prince's Gift to Stockholm



THE MOOD is refined but relaxed, and the setting of the home of the late Prince Eugen of Sweden is superb. *Waldemarsudde*, situated on a promontory at the entrance to Stockholm, afforded Sweden's Painter Prince an imposing panorama of passing freighters and Baltic passenger liners headed for the capital in the near distance. It was for the view and the play of Nordic sunsets across the water that he had originally chosen this appealing site for his home.

In 1892, twenty-six-year-old Prince Eugen was suffering from a deep artistic depression. Seeking inspiration, he wandered into the royal game reserve, *Djurgården*, to contemplate the ancient oaks and heathered fields. At sundown he reached the site of the present residence. From the bluff on which Waldemarsudde was later built, he watched as the sun back-lighted the spires of Stockholm's old town. Enthralled, Prince Eugen bought the land shortly thereafter and completed his residence by 1905. Here he found constant inspiration for over forty years.

Waldemarsudde was a refuge for



PHOTOGRAPHY
BY MARIE HOLSTEIN
TEXT
BY HATHAWAY HARDY

For almost half a century, Sweden's Painter Prince, Eugen, lived and painted at his beloved Waldemarsudde, overlooking the entrance to Stockholm's harbor. The prince, collaborating with architect Ferdinand Boberg, designed the villa between 1903 and 1905, incorporating Art Nouveau and functionalist influences. OPPOSITE: Between the main residence and an old mill, the glass-roofed Gallery houses an extensive art collection, which emphasizes works by the prince's contemporaries. Garden terraces verdant with plants transported from the Mediterranean, and a stately park surrounding the mill, reflect the prince's keen interest in horticulture. LEFT: An unstinting friend and benefactor of fellow artists, the prince commissioned Lundberg to execute the marble *Saint George* in the Reception Hall. Closer to his own aesthetic were progressive artists like Eriksson, whose terra-cotta bust of the prince is silhouetted against a 17-century Flemish tapestry. BELOW: Expansive windows admit north light into the prince's top-story studio, a sanctuary from the demands of public duties.



the prince, since he was hard pressed by his father, King Oscar II of Sweden, to find another pastime. His father felt that "painting was not a fit occupation for a prince." Nevertheless, Queen Sofia and Count Gustav von Rosen, director of the Royal Academy of Art, succeeded in obtaining the king's permission for Prince Eugen to study in Paris, where his artistic talents could be nurtured. Traveling incognito as "Mr. Oscarsson," to Paris and the south of France, the prince soon learned to appreciate the relaxed continental way of life. It was a style he wished to duplicate.

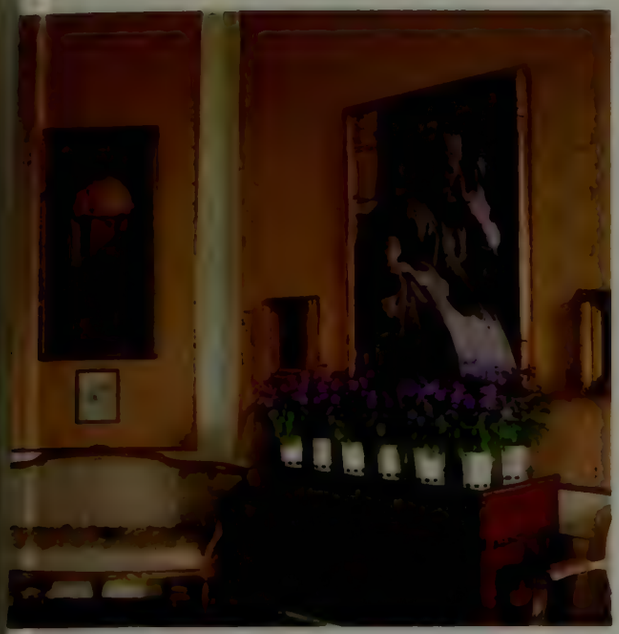
In close collaboration with architect Ferdinand Boberg, Prince Eugen coordinated the architectural features of each room with the wide terraces and loggias surrounding the villa. This allowed for the integration of gardens and seascape with interiors. In fact, the house was designed from the inside out. Salons for entertaining—and a large studio—were the prince's first requirements. The exterior of the house was conceived only as a practical shell to protect the interior milieu. His architect visited



the United States in the 1930s and was inspired by the works of H.H. Richard, of Chicago, and the new functionalism. And at Waldemarsudde the basic principles of functionalism have been tempered with the grace of Art Nouveau.

Adjacent to the villa stands the gallery, housing the prince's private art collection. Now the property of the city of Stockholm, it was the largest private collection in Scandinavia at the time of Prince Eugen's death in 1947. The gallery specializes in the work of his contemporaries, and creations of Scandinavia's leading artists are generously displayed in the main rooms. The loggias surrounding the villa display the prince's collection of sculpture: works by Carl-Johan Eldh, Milles and others, as well as bronze copies of ancient sculpture. And at the end of the garden stands a venerable mill, a favorite subject often painted by the prince and now a landmark for all sailors entering the harbor.

During Prince Eugen's days at Waldemarsudde, the villa was famous for being the meeting place of



Prince Eugen would receive his guests in the dramatic light of a Nordic sunset.

OPPOSITE: When Stockholm society deemed Ernst Josephson's *Water Spirit* risqué, the prince, in a typical gesture, purchased the painting and had it permanently installed in the Drawing Room. An elegant Swedish *secrétaire* and chest of drawers attest to his equally enthusiastic support of fine craftsmanship. In this major reception room, warmed by a porcelain corner stove, a Pauli overdoor depicting a painter and attentive observers evokes the prince's own lifelong dedication to art. LEFT: In a familial corner, a dozen china pots designed by the prince underscore Zorn's serene portrait of the queen mother Sophia. The prince's father, King Oscar II, is the dignified subject of a painting by Björck and, below it, of a small drawing by the prince himself. BELOW: Providing a visual feast in the Dining Room, paintings by the prince extol the beauties of Waldemarsudde's environs. From the previous century are a Bouchardon marble bust of Karl XII, bisque medallions by Sergel and an Elias Martin fire screen.



the era's leading cultural figures. The prince entertained often—mostly for small groups, where conversation and ideas could flow more freely. To assure his guests that the evenings would always be intimate and relaxed, he was in the habit of writing the invitations by hand, often with a note about the theme of the evening or the guest of honor. Upon arriving, guests gathered in front of the double doors to the Grand Salon. These soon opened, and Prince Eugen would receive his friends in the dramatic light of a Nordic sunset. Then the conversation would begin.

And many times one of the guests was the distinguished watercolorist Ernst Josephson, who had been saved from public disgrace when Prince Eugen bought the artist's famed work *Water Spirit,* and had it mounted on the wall of the drawing room at Waldemarsudde. The painting, depicting a naked mythological youth, had aroused the ire of Stockholm society, who considered the painting and the artist "improper."

It was in the dining room that the prince showed to his best advantage.



His conversation was lively and factual, yet engaging, and he enjoyed nothing more than exchanging views and opinions. Debates were always many and varied. After dinner, guests and host would withdraw to the mahogany library, where their intellectual conversations could be substantiated or disproven with the help of the extensive volumes on art history. Later the company often strolled into the garden, to watch the afterglow of a summer evening from the small and graceful Grecian temple of the prince's own design.

His enthusiastic horticultural interests had caused the granite cliffs of Waldemarsudde to bring forth lush vegetation, and the loggias and terraces reveal a verdant Mediterranean flora, contrasting sharply with the rugged Nordic park beyond. The refreshing vitality of the garden is also brought into the house in the context of the flower room, where expanses of glass welcome the sunlight and the view. The room is always banked with flowering plants, in accordance with the prince's will, and it was here in the old days that guests took their



OPPOSITE: Cultural luminaries of the day frequently gathered for spirited discussion around the table in the Study, where the prince's beneficent presence presides still in a portrait by Tägtström, on the easel. Dughet's large canvas over the Scandinavian Empire sofa, and works by Delacroix (upper left and right), Rousseau (lower left), and Corot (lower right) testify to the prince's high regard for the French masters. LEFT: The Flower Room, with generous windows overlooking terraces and the sea, epitomizes the prince's preference for informal settings. As in his day, flowering plants abound, their gaiety enhanced by the Oriental delicacy of a Chinese silk rug. Milles's *Europa and the Bull* offers a lively contrast to quiet winter landscapes by the prince and a Jönsson bronze head. BELOW: The Library collection of art history books was often consulted during heated debates. Offering peaceful interludes are, on either side of the doorway, Isaac Grünewald's painting *Red Cineraria* and a bronze bust of Queen Sophia.





Sculpture on the Gallery Terrace includes a pedestaled archer by Milles and a Hasselberg seated figure. The irresistible charm of the old mill, sheathed in copper, repeatedly beguiled the prince to capture it on canvas.

leave after an entertaining evening.

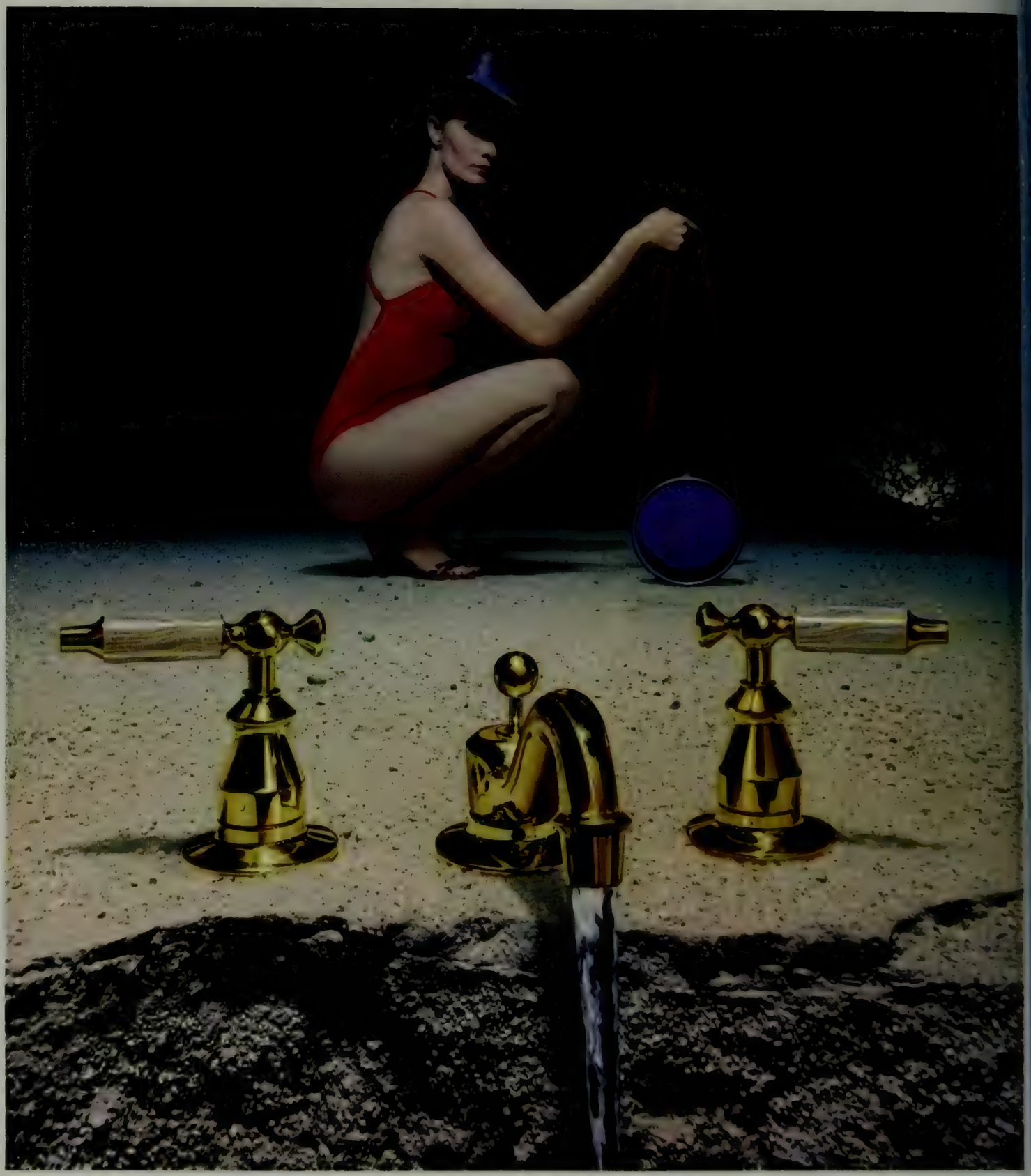
In every way the house and gardens reflect the ambience of the twentieth century's first decades. Personal taste and comfort soften rigid traditions, to form an excellent architectural expression of all those luminous expectations the prince's generation felt in the dawning century. The fervent appreciation of the strivings of progressive artists, in addition to his innate ability to choose outstanding works of art, made it possible for Prince Eugen to gather here a quite unparalleled collection.

Waldemarsudde, then, is the manifestation of what tradition and good taste and a vital spirit can create in an atmosphere of expectation and trust in the future. In his last will, written only two months before his death, Prince Eugen gave his home and gardens to the people of Stockholm, "who will most benefit from this location." It is a splendid legacy.□



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continued from page 141

to move sideways, off axis, to enter the main rooms, which achieve a sense of grandeur without rigid formality.

Lutyens's staircases are striking. At Tigbourne Court, the center of the plan is occupied by the staircase, and not, as might be expected in an English country house, by a splendid room. Because of its location in the middle of the house, the stairway would normally be dark—yet it is awash with light from a window.

The drawing room blends classical details into a room with different



Quiet corners at Tigbourne Court typify Lutyens's expression of the amiable gentility and enduring appeal of English country life.

ceiling heights; the classical fireplace is transformed into a romantic inglenook by its placement in a large niche; and the continuity of exterior and interior is disrupted by absorbing the exterior's prominent curved forms into thick walls, so that they are not apparent on the inside.

Edwin Lutyens was born in 1869. Following his early mastery of English vernacular styles, he became increasingly fascinated with classical forms. By the 1920s he was acknowledged to be the most original architect working in the classical idiom in the twentieth century. He died in 1944. Despite the accolades of his contemporaries, Lutyens's name rarely appears on the pages of standard texts on the history of twentieth-century architecture. The reason for this strange oversight is ideological: Le Corbusier, Mies van der Rohe, Gropius and the other

modern masters rejected tradition in favor of an architecture based solely on expression of function and construction technique. This was part of a world view that posited a new society based on vaguely socialist principles, in which architects played a radical role as precursors of the new millennium. Lutyens's approach to architecture was quite different. He looked to tradition to provide architectural forms and meanings. He accepted society as it was, and believed it was the architect's responsibility to delight the user of his buildings and to satisfy human needs—sensory as well as intellectual and physical.

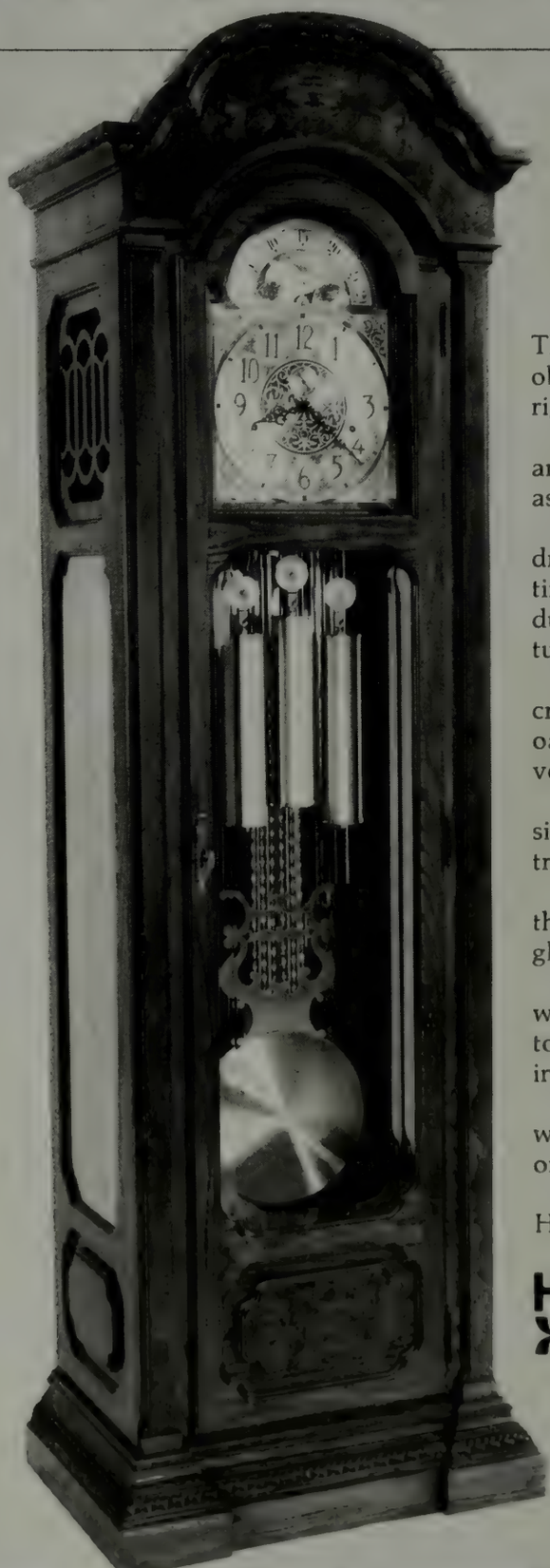
To Lutyens's eye, most modern buildings appeared to be unfinished and lacking in the amenities that only tradition can provide. Writing in 1931 in *Country Life*, he noted that "the measure of man's architecture is man," and that "the rhythm of buildings should correspond to the rhythms familiar to human life. All architecture must have rhythms that affect the eye as music does the ear. . . . The rhythm of modern architecture is either a wearisome staccato or a confused medley."

The current postmodern movement is generating renewed respect for the architecture of Edwin Lutyens, especially as it concerns his ability to combine vernacular and classical elements in an attitude of synthesis, rather than restriction. Throughout a long career in architecture, during which he rose to the pinnacles of the profession, received a knighthood, and was president of the Royal Society, he never lost his reverence for tradition. His large public buildings possess some of the wit and magic that enrich Tigbourne Court, just as his smallest country houses echo the sense of grandeur that finds full expression in his monumental works.□

Architect Allan Greenberg was guest director of the 1978 Lutyens exhibit, Museum of Modern Art. His book on Lutyens is to be published by the University of Chicago Press.

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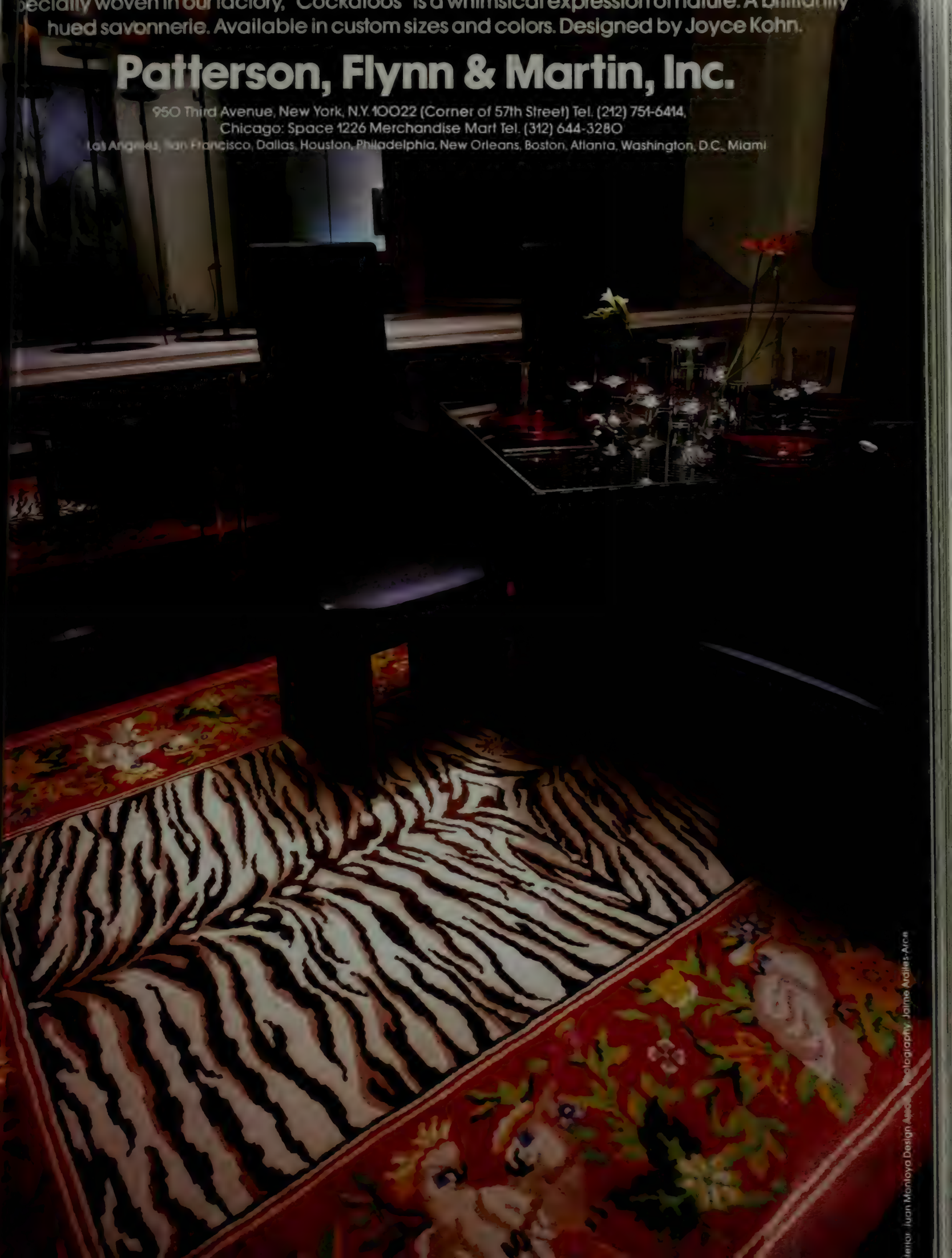
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A Conversation with David Hockney

by Mario Amaya

DAVID HOCKNEY is clearly one of the most exciting artists to have emerged from Europe in the last decade. He never fails to achieve a sense of expectancy, drama and instinctive pure pleasure. His technical abilities—an eye for color, for line and design—are acknowledged to be superb and virtually unequaled in contemporary art. Above all, his intellectual and emotional attitudes toward his subjects display sensitivity, affection and often ironic good humor.

Hockney professes a strong affection for the West Coast. "There are two reasons why I live in Los Angeles. The very obvious one is that I find it extremely beautiful. I like the horizontal line of the landscape, the color, the climate and the trees. It's all so attractive. Secondly, I can live here quite privately. The distractions were so great in London and New York that I couldn't work well."

Like Andy Warhol and several other artists of his generation, David Hockney woke up one morning to find himself a superstar, sought after not only by the art world, but by the affluent and the powerful. Some artists thrive on celebrity and are even inspired by it. Others, like Hockney, find it interferes with their work and cuts seriously into the thinking time that has always been so important to the creative process for an artist.



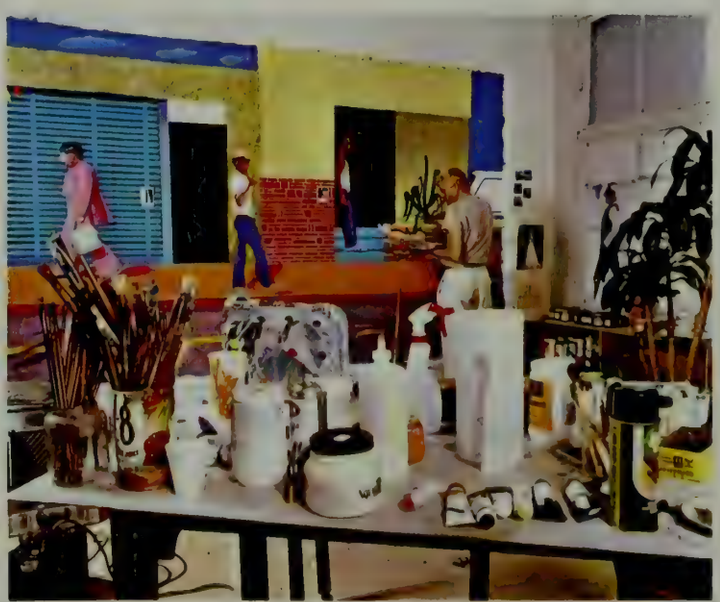
All photography Eliot Cohen

Working in his Los Angeles studio, David Hockney says dryly: "I've used acrylic paint on and off since 1964. When it's on, it's on the canvas, and when it's off, it's on the floor."

Hockney treats with amusement the charge that he is a playboy. "I know I have that reputation, and I love it, but it just isn't true," he maintains. "Particularly here in Los Angeles, people don't care that much who you are, and you are pretty much left alone. Also, the distances make it more difficult for people to drop in uninvited. I must admit I do twice as much work here because I rarely go to parties or the theater or gallery openings. I never do the things here that used to tempt me every night in London and New York. I find that I definitely live in Los Angeles on my own resources."

The artist is so busy working that he maintains two studios: one apart from his house—without a telephone; one in the house he has taken in the Hollywood Hills. From the latter, he stays in touch with the directors in New York over his most exhilarating project: set designs for a triple bill at the Metropolitan Opera House, opening February 20, 1981. It consists of the Satie/Cocteau ballet *Parade*, and two operas, Poulenc's *Les Mamelles de Tirésias* and the Ravel/Colette opera *L'Enfant et les Sortilèges*.

Hockney's involvement with opera goes back to his productions of



Hockney adds detail to *Santa Monica Boulevard*. "It's a made-up work," he says, "all bits and pieces of things seen outside the studio door."



A vignette of *Santa Monica Boulevard* reveals the artist's penchant for using candid photography (note snapshot) as a preliminary "sketch."

continued on page 192

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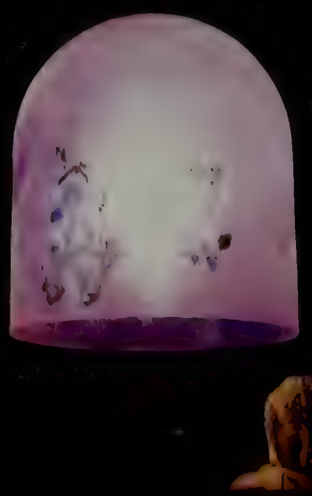
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A Conversation with David Hockney

continued from page 188



The artist checks a drawing in his purposely telephoneless studio, surrounded by portraits in progress, from left: the actor Divine, two friends, and Henry Geldzahler with Raymond Foy.

Stravinsky's *The Rake's Progress* and Mozart's *The Magic Flute*, both for Glyndebourne, England. "But this is different—really challenging and exciting," he says, "and I am enjoying it immensely. The time spent on opera productions is enormous; I am just glad that I can afford to do it, because it ends up costing me a lot of money.

"When I did the works for Glyndebourne," he adds, "everything was done for a scale-model theater, and it took three or four months to make those sets in cutout. But the Metropolitan has asked for a great many sketches, rather than cutouts, so there is a lot more drawing to do."

Hockney, who is praised for his draftsmanship, is clearly delighted to use pad and pencil. Furthermore, he feels that designing operas has allowed his sense of color to flow in a new direction. "When I did *The Magic Flute*, I began using color a lot more; then, when I moved to California, my colors became even bolder. Now, for this production, my work seems to be even more about color than ever before. In fact, I am having special pigments bought, so that I can achieve even richer effects."

He claims he must listen to the music carefully, at least four or five times, before his ideas begin to jell. "I find that visual equivalents for the music reveal themselves. In Ravel, for instance, certain passages seem to me all blue and green, and certain shapes begin to suggest themselves almost naturally. It's the music that attracts me to doing the set design, rather than the plot," he explains.

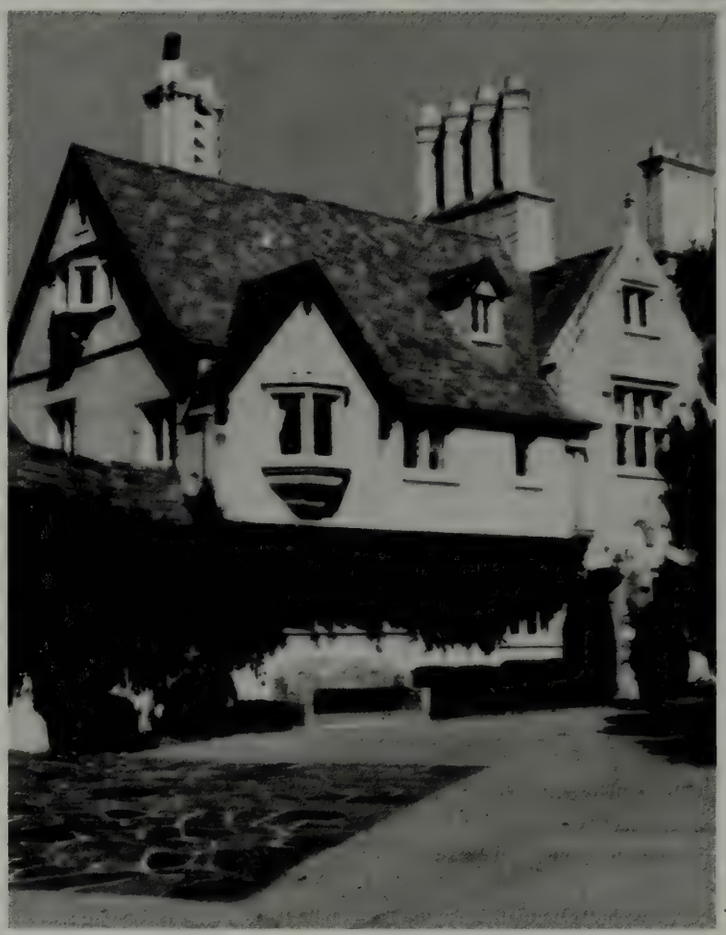
Hockney also finds that working on this alternate form helps him in experimenting with his own paintings. "When someone says 'I'm taking time off to do an opera,' that's ridiculous," he contends. "I don't separate my work hours as someone else might. One thing complements and flows naturally into the other."

At the moment, the artist says his studio contains more artworks than ever before. Instead of concentrating on one painting at a time, as he has done in the past, he is working on a number of them simultaneously. Moreover, he insists, he is happier not releasing them so quickly. "I was always disappointed when a picture left me as soon as it was finished," he recalls. "I really couldn't see what I had done, or absorb it. One picture often suggests another, and poses alternative ideas: I like to live with them and have them work on my

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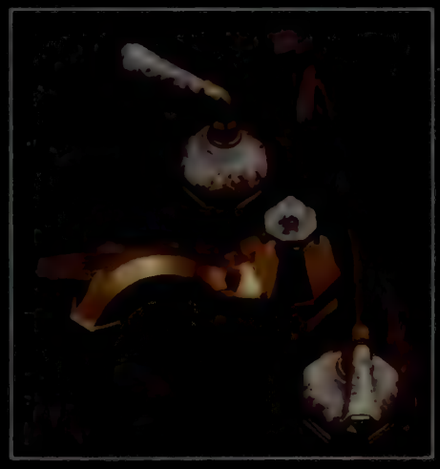
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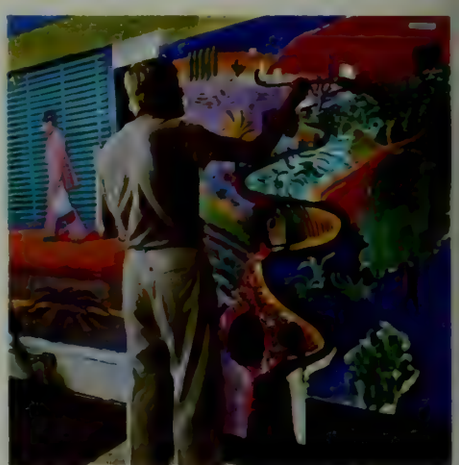
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Phone

A Conversation with David Hockney
continued from page 192

mind, think about them as they evolve and then make adjustments."

The telephoneless studio is clearly Hockney's refuge: "You really can get caught up in picking up phones. It's wonderful to start painting and never be interrupted. When the telephone rings, it's never going to be somebody discussing the color you are about to use, or the composition you are thinking of. Now if you were a lawyer, it would be very different,



Adding to *Nichols Canyon*, Hockney remarks: "After seeing the Picasso show, I have decided to use hot brushes—they always paint faster!"

because practically every time the telephone rang it would be somebody calling about your work. Certainly not so if you are an artist."

He finds himself writing more, now that he lives in Los Angeles, which delights admirers of his recent autobiography. "If you are writing about your feelings, you are writing about a real thing," he says. "On the phone you can be evasive, but not with a three-page letter. When you write, you calculate carefully what you want to say, what feelings and ideas you want to get across. And if you don't have anything to say, then you wonder why you have a pen in your hand," he adds wryly.

Like many of his generation who were typed as Pop artists early in their careers, Hockney feels that his style is changing constantly: "I always thought of style as if it were a

medium that you use for itself—like color. A style is something an artist devises to get through his work more quickly and efficiently; something that allows him to express his ideas succinctly. Style should address the content you choose, and facilitate the work at hand. I know a lot of artists have been moving into an eclectic 'non-style,' and it might work for a year or two, but in the end, style has to be a matter of self-functioning."



The artist describes the deliberately fauve *Nichols Canyon:* "It's a painting from memory, of driving every day from house to studio."

Hockney dismisses some critics' notions that he has moved away from a freewheeling, looser way of drawing, to a more tightly academic line. "I've really never been that rigid," he says. "I keep it flexible, changing all the time, because I feel that an artist can get trapped in a fixed style." He admits that being in California has augmented this attitude: "Living in a warm, sunny place, where you feel anything can happen at any time, where any color can brighten or confuse the day—that in itself encourages me to work more freely."

David Hockney's move to Los Angeles indicates a new seriousness of approach, a different attitude toward society. Doubtless this English artist, who was once in love with the California dream, now sees its realities and potential as something that will make his life more productive. □



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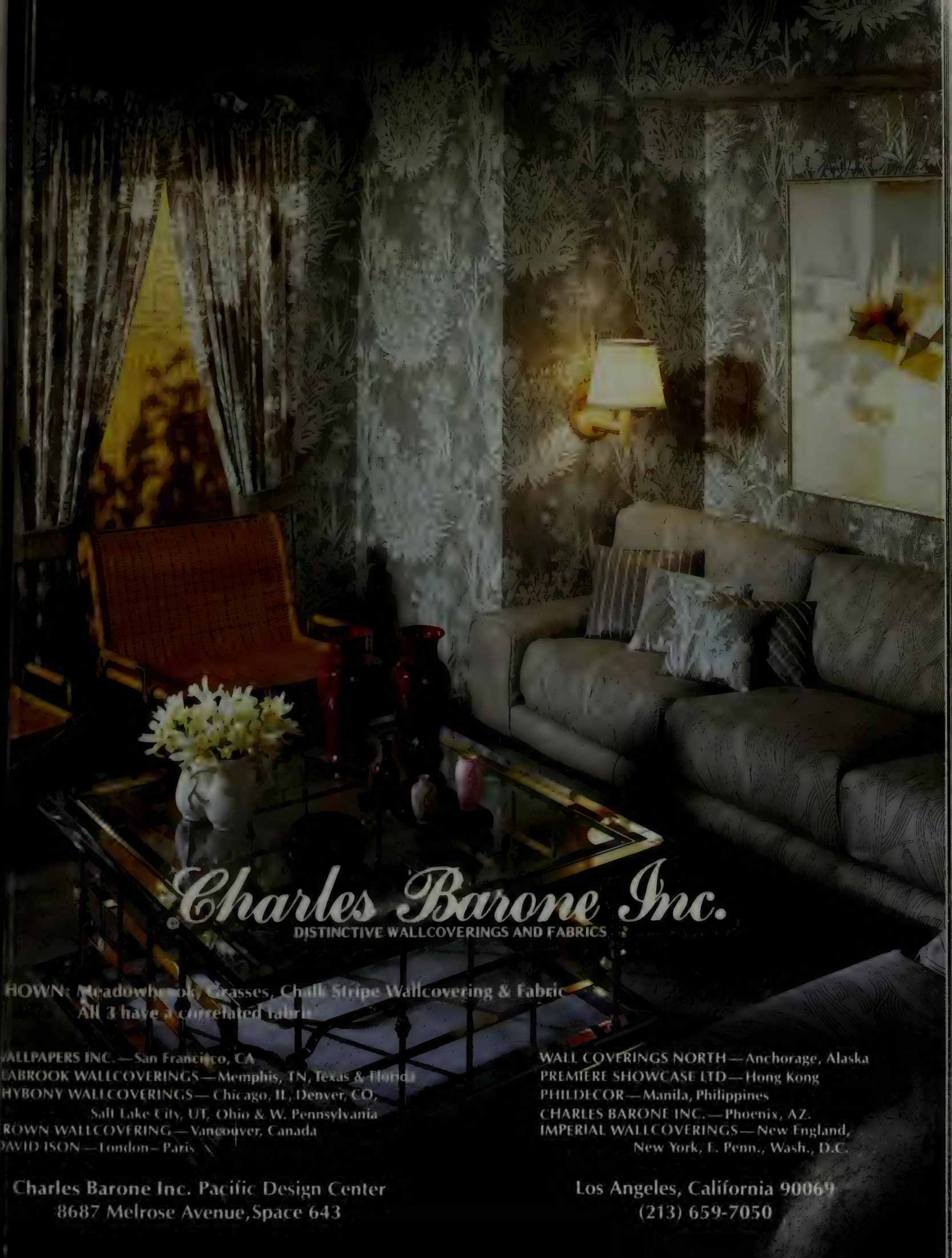
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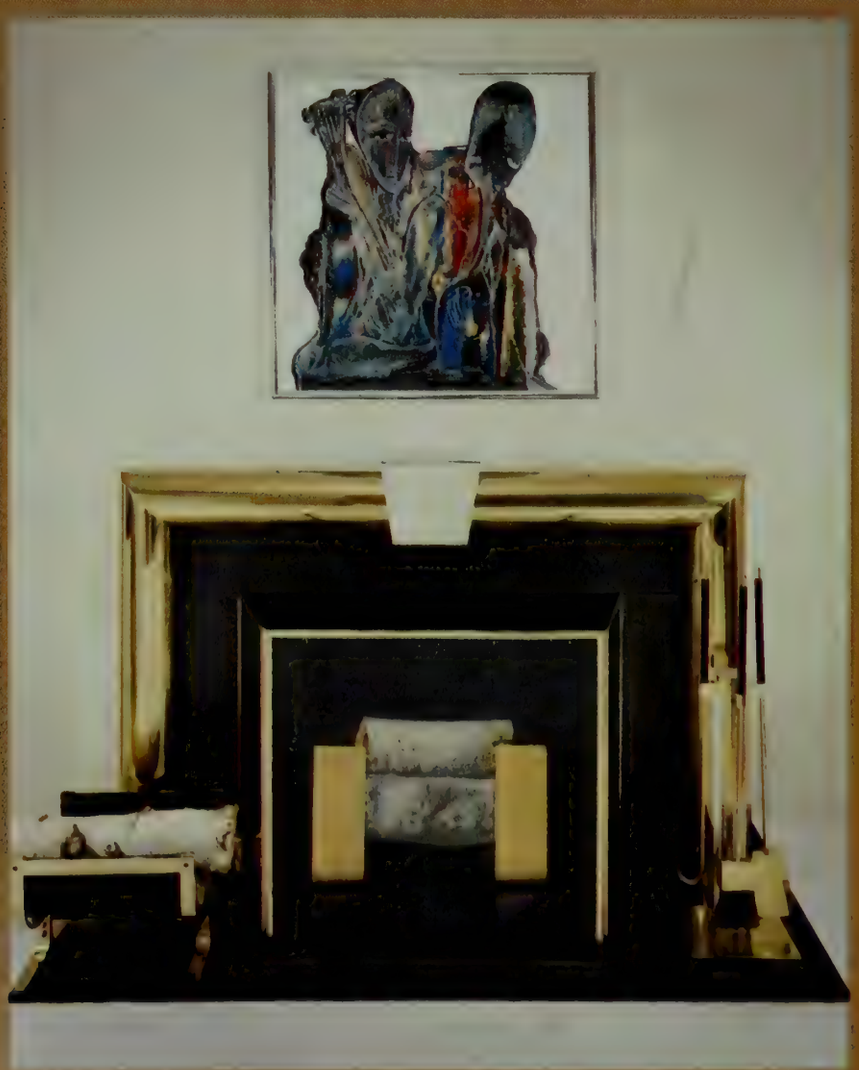
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ABOVE: Fantin-Latour's *Red, Pink and White Geraniums in a Glass Vase,* which brought $110,000, appealed to Mrs. Miller's love of flowers. RIGHT: *At Maxim's,* a Raoul Dufy stage design for a Gilbert Miller production, sold for $22,000.

And it was equally true of the sale last April of the possessions of Kathryn Bache Miller, whose flamboyant life spanned two-thirds of this century. It took three days to disperse Kitty Miller's vast collection—1,290 lots—with sales at Christie's East that disposed of porcelain and glass, and furs and gowns by the great designers of her heyday, and a day-long sale at Christie's Park Avenue showrooms for the furnishings and the artworks.

There was something for every taste and for every pocketbook. The sale attested once more to the indubitable fact that the vast majority of objects sold at auction, even in the great houses, go for under $1,000. The highest price at the Miller sale was brought by a Henri Fantin-Latour flower painting entitled *Red, Pink and White Geraniums in a Glass Vase,* which sold for $110,000. The lowest price was $30, paid at Christie's East for five silver circular ashtrays, three of them by Cartier.

Of particular interest in the sale were two of the original stage designs by Raoul Dufy for Jean Anouilh's play *Ring Around the Moon,* which was produced by Gilbert Miller in 1950, first in London, in January, and later that November, in New York. One gouache was for a backdrop of a scene at Maxim's, the other was a setting for a dinner party. Each brought $22,000—modest prices for such unusual Dufy works. Three other set designs brought prices ranging from $11,000 to $17,000.

As for the furniture, a red lacquer commode, Louis XV/XVI, with chinoiserie decoration, sold for $12,000. An early-eighteenth-century French Régence bracket clock in the manner of André-Charles Boulle and made by Isaac Thuret of Paris brought

continued on page 204

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Memorabilia from a Time Past

continued from page 202

$19,000. There was also an unusually wide fall-front Louis XVI mahogany *secrétaire à abattant*, its paneling outlined in ormolu. It brought $36,000.

Leafing through the Kathryn Bache Miller catalogue, it is difficult to find any consistent thread indicative of a passion for collecting. Like Benjamin Sonnenberg, a contemporary whose possessions were sold in June of 1979, Kitty Miller bought what pleased her eye and found a place for



This Louis XV/XVI red lacquer commode, which has a chinoiserie motif, brought $12,000 at Christie's estate sale of Kitty Miller objects.

it in one of her many homes. She bought fine French and English porcelain, in which she favored leaf and vegetable forms. She bought Chinese ceramics, including a pair of Ming "flying horse" roof tiles, which sold for $1,800, and a pair of rare famille rose "flame dancer" sconces from the Ch'ien Lung period, which brought $26,000. Nothing was extraordinary, but everything was in good taste.

Kathryn Bache Miller had an orderly life. One of her favorite possessions was an eighteenth-century Chinese mirror painting, which perhaps typified her sense of what was fit for a lady: It depicts a Chinese woman seated at a table, painting peonies, her paints and brush box laid out neatly in geometrical order. A small dog is at her feet, and a child is seated beside her on a stool, playing a flute. Framed flower paintings are on the mirrored wall behind her. □

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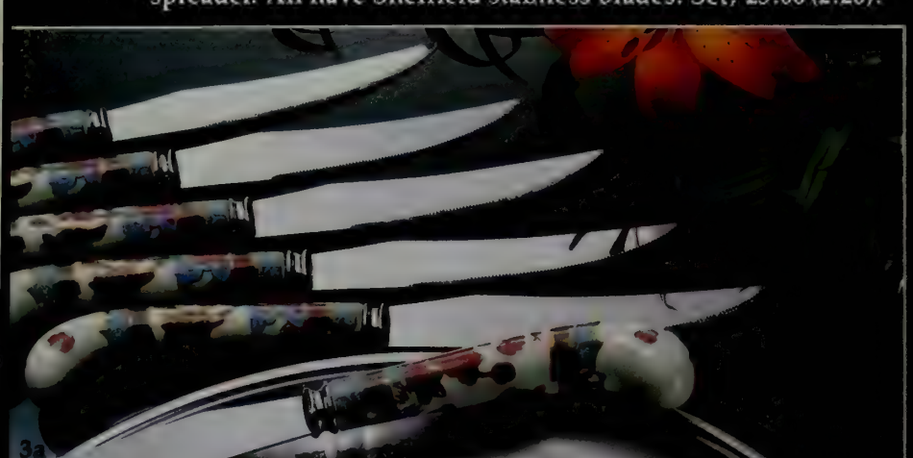


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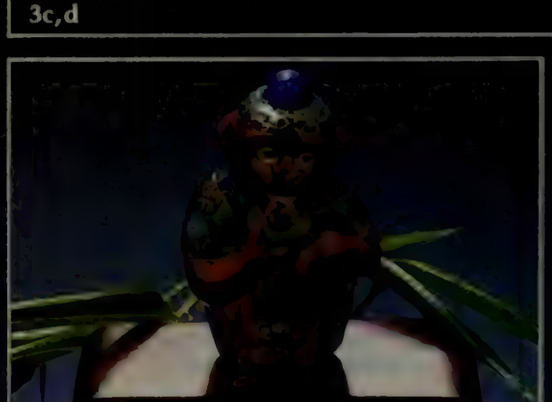


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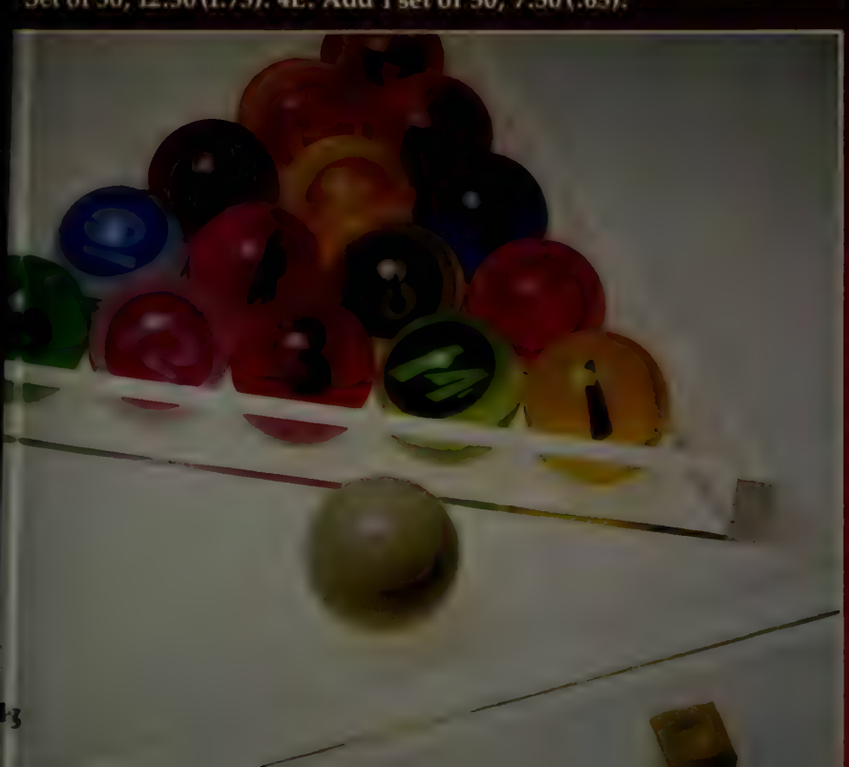
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Contemporary Variations in Lighting

by Jeffrey Simpson

GONE ARE THE DAYS when "different as day and night" was a meaningful simile. Today there is usually too much light, rather than too little. Modulation, in fact, has been a problem from the first days of the electric light. According to Thomas Edison's notebook, his aim was "not to make a large light or a blinding light, but a small light having the mildness of gas [lamps]." His success was attested to in the *New York Herald*, December 21, 1879, which described the first incandescent bulb as producing "a bright, beautiful light like the mellow sunset of an Italian autumn." That mellow sunset has been pursued by lighting designers ever since then. Focus was realized with track lighting. Now modulation—both of design and light—must be considered again.


Daniel Quat


Daniel Quat


Daniel Quat

ABOVE: In clear Lucite, this Hansen table lamp, 33 inches high, is topped by a translucent silk string shade. LEFT: Jonson and Marcius have designed the *Art Deco Lamp*, 32 inches high, and RIGHT: the *Ovoid Lamp*, 25 inches high, for Lorin Marsh. These present-day versions of the traditional sphere-base lamp are metallic lacquered fiberglass. BELOW: Vico Magistretti's lacquered metal *Atolla* lamp, 27½ inches high, is available at Lighting Associates.


Mark Berrow

At Hansen Lamps, traditional designs provide classic lamps that are as unobtrusive and essential in a room as the pedal movement in a well-modulated piano performance. Their *Swing Arm Wall Lamp*, a staple of traditional design, was created by George Hansen in 1952. Its smooth functional rods of brass or chrome attach the lamp to the wall.

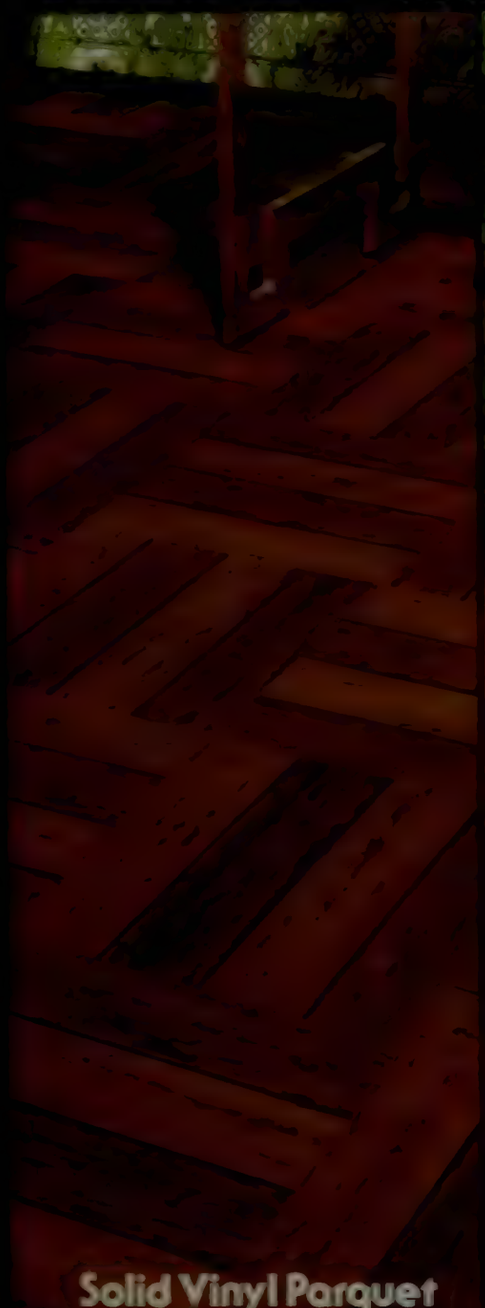
Two other Hansen designs, the *Crystal Shaft Floor Lamp* and the *Clear Lucite Column Table Lamp*, poise light at the top of clear shafts that might be columns of morning sun themselves. The *Crystal Shaft Floor Lamp* stands on either a brass or a chrome base, with a shaft of pure crystal holding two bulbs. The lamp is topped by either a translucent linen or a white lacquered shade. The *Clear Lucite Column Table Lamp* uses a column somewhat thicker than the crystal standing column and is topped by a translucent, octagonal, white silk string shade. These lamps represent an interesting compromise in design engineering: In the tall column floor lamp, heavy crystal had to be used as a stabilizer, because of the length of the column, whereas the Lucite table lamp would have been inconveniently heavy if made of crystal.

At Lorin Marsh, the traditional sphere-base table lamp is designed

continued on page 218

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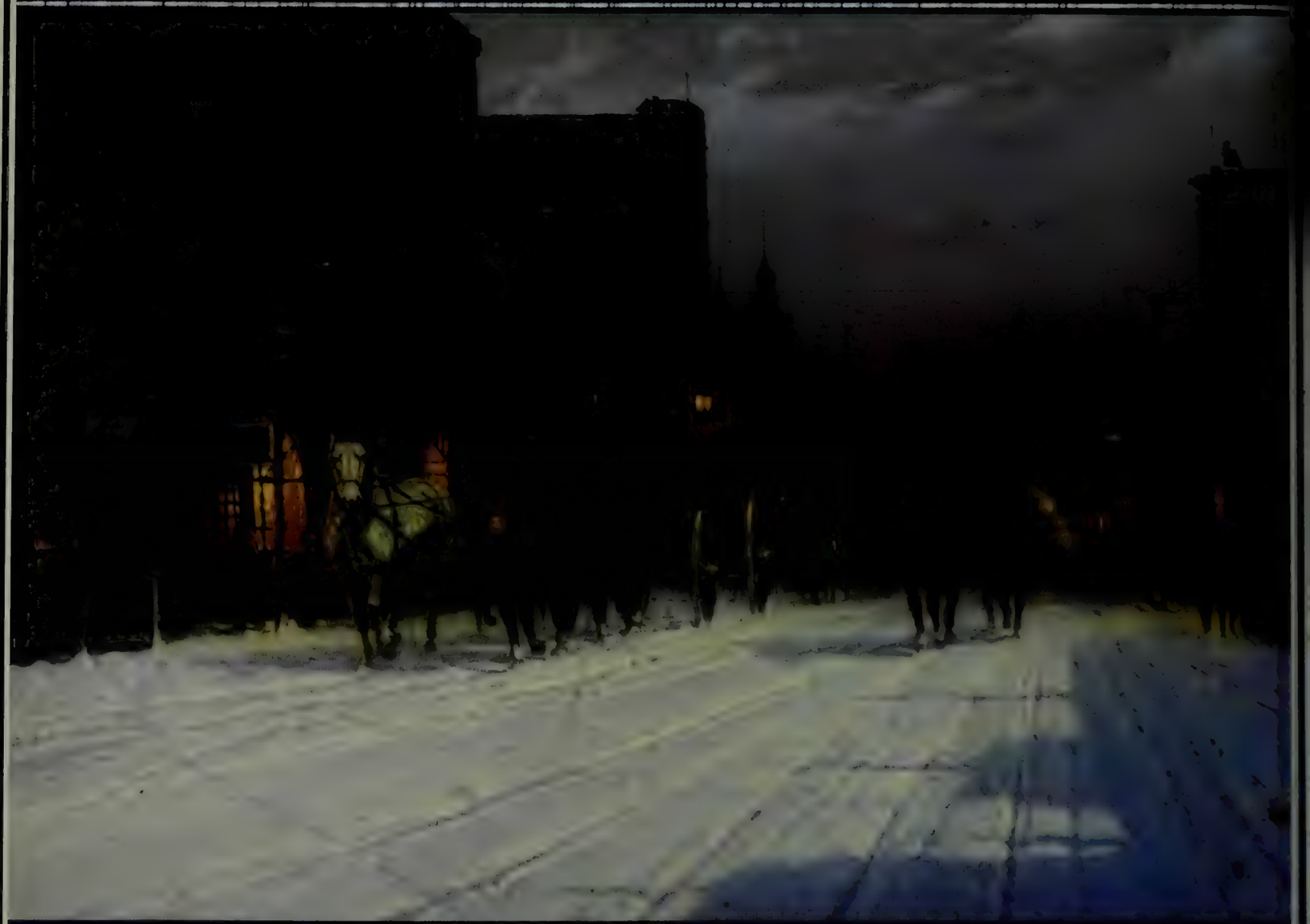
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Contemporary Variations in Lighting

continued from page 214



Fabricano

An enameled metal neck arches up from a marble base on Karl Springer's *Flexa* table lamp. The neck, 16 inches high, swings left to right.

of light can be worked in a variety of semiprecious stones. The shades for both lamps can be done in gold, silver or custom-lacquered parchment, or in brass or chrome.

At Karl Springer, marble, steel and enamel have been used in imaginative ways to provide lamps that are both modern in their look and reminiscent of the 1930s. The *Flexa* table lamp from Italy adds a very contemporary and vibrant air to the Karl Springer showroom. The light is directed with the help of a coiled double-spring neck and a guy wire, which extend to a height of 16 inches. Fixed on a marble base 7½ by 5½ inches, the *Flexa*'s coiled neck seems taut with the same concentration a good reader applies to his book.

A lamp at once as modern as electricity itself and as basic as the wish to drive away the dark is the *Atolla* lamp at Lighting Associates, created by Italian designer Vico Magistretti. This lamp, 27½ inches high, and balancing a hemisphere shade on the extreme point of a sharpened column, has been acquired for the permanent design collection of the Museum of Modern Art.

In today's world, where the same

continued on page 220



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EXHIBITED: "Hyman Bloom," Albright Art Gallery, Buffalo, 1954
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Contemporary Variations in Lighting

continued from page 218



Harry Benson

Lighting Associates offers *Daphine*, Tommaso Cimini's tungsten-halogen lamp creation, 34 inches high, in white, yellow, red or black.

to suggest such diverse objects as an ancient Chinese jar and a streamlined accessory for a spaceship. The *Art Deco Lamp*, 32 inches high by 18 inches wide, including the shade, is made of fiberglass covered with metallic lacquer and set with a cabochon ivory medallion banded by 18-karat gold wire. Taking the ginger jar shape, the *Art Deco Lamp* is a compelling understated design in which the medallion hints at the richness of the numerous resources incorporated into the lamp.

A variation of the *Art Deco Lamp*, Lorin Marsh's *Ovoid Lamp* is also made of fiberglass covered with layers of metallic lacquer. Combining the organic egg shape with references to Art Déco and a streamlined futuristic look, this lamp bands its oval surface with two broad strips, each bounded by gold or steel wire. Set between the bands are stripes, with a hemisphere rising above them that appears to symbolize the sun rising from a frothy sea. This entirely appropriate decoration for a source

continued on page 222

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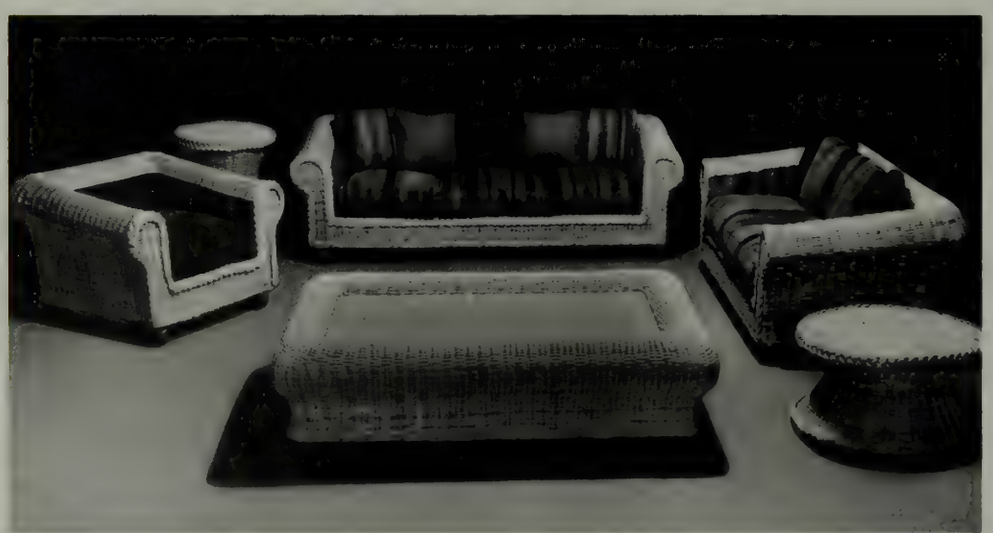
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Contemporary Variations in Lighting

continued from page 220

amount of light for less energy can only be an ecological boon, Lighting Associates also offers tungsten-halogen lamps, designed in Italy. These lamps have a long operating life in their lighting elements, which use halogen gas to revitalize the filament through which the electric current passes. The lamps provide appropriate safety measures to isolate the bulb, which must be heated to a very high degree. Two of them, the *Nero Alogena* and the *Daphine*, are handsome examples of contemporary minimal design. The *Nero Alogena* is a floor lamp, 73 inches high, with a semicircular tube column, and a short lighting unit at a right angle to the column. The lamp bears a 500-watt tungsten-halogen bulb, which can be either dimmed or used to light an entire room indirectly. The *Daphine* lamp, which is 34 inches high, with the bulb at the end of a jointed arm, comes in black, white, red or yellow. The lamp carries its own electric transformer for residential low voltage, incorporated as part of the design element of the base. This enables the lamp to be plugged into any electrical outlet.

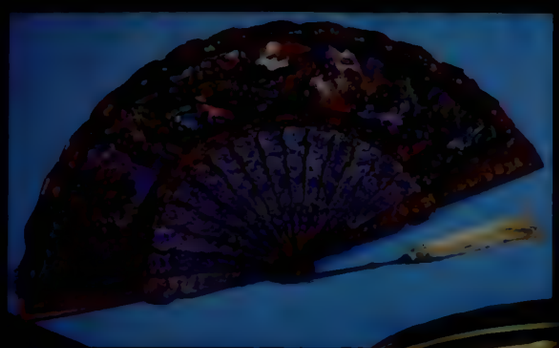
...can be either dimmed or used to light an entire room indirectly.

With the tungsten-halogen lamps, the solution for light supply really defines the design of the lamp; no elaborate lamp base could be as imperative as the pervasive radiance coming from the lamp. With the question of modulation solved by high-low intensity and dimmer switches, tungsten-halogen lamps may truly have approached the rational Apollonian glow of Edison's mellow Italian autumn sunset. □

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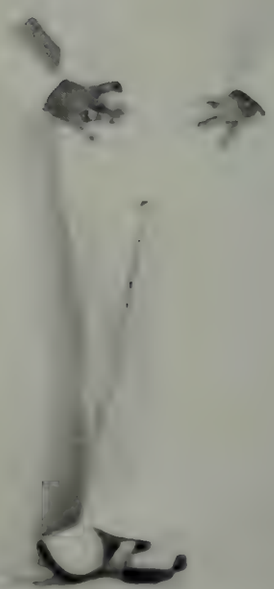
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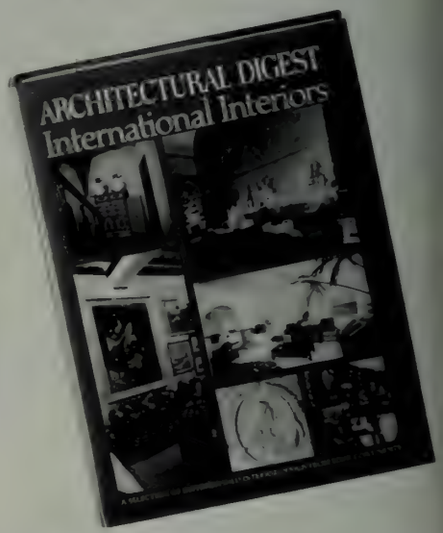
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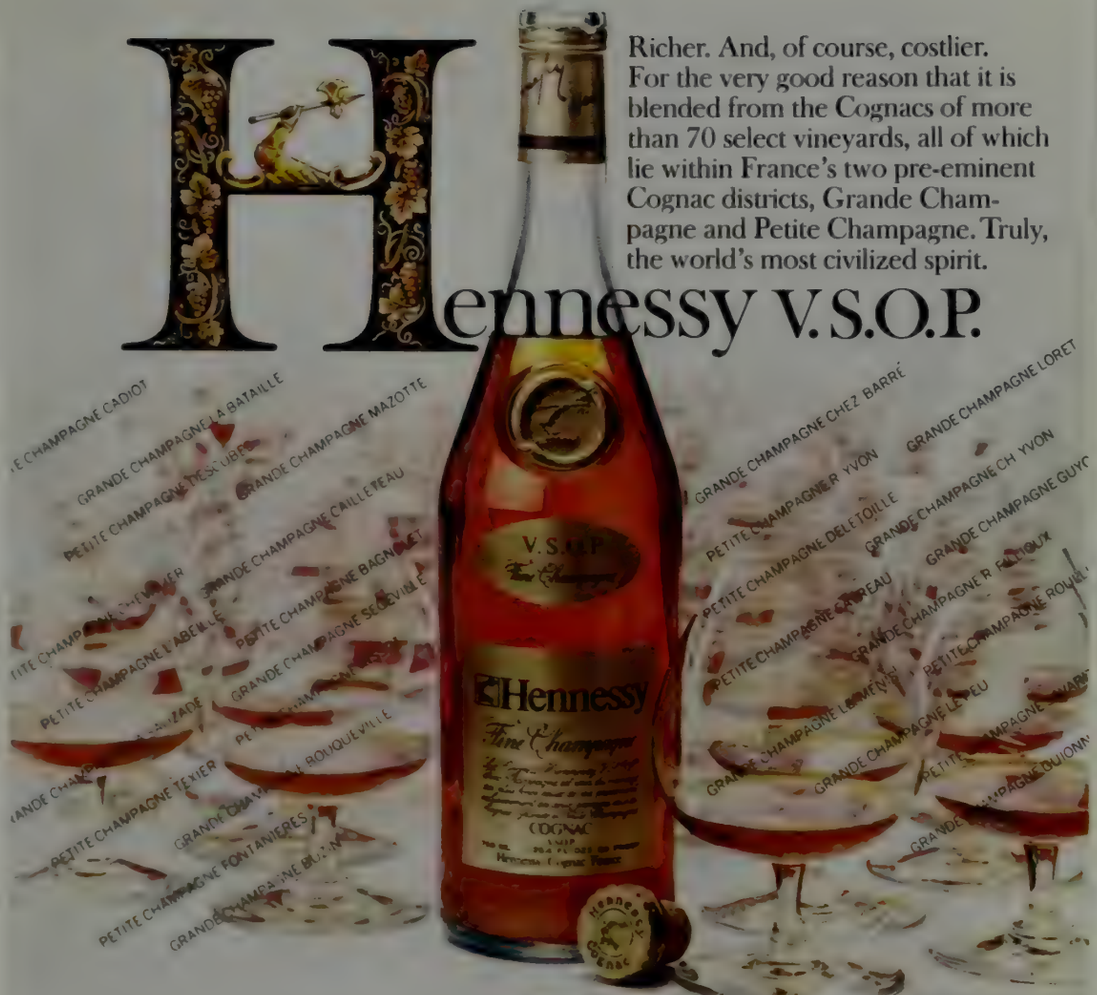
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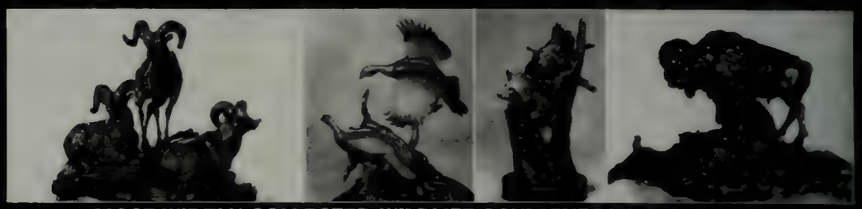
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Ray Gray — The Designer's Choices

by David Halliday

WHEN THE HISTORY OF TASTE in the 1980s comes to be written, much space will have to be devoted to the question of revivalism. Not since the restless final decades of the Victorian era has there been such an urge to experiment with past styles, while at the same time maintaining a clear current of functionalism and sobriety. Yet there is one crucial difference between the 1880s and the 1980s, and that is the enormous growth of scholarship and knowledge in terms of the past. We are perhaps the first generation to have literally at our fingertips—in luxuriously produced books and catalogues—the entire fruit of several thousand years of human creativity. The unprecedented vividness with which the past is being recalled to us has had a profound effect on interior designers—for obvious reasons.



An interest in revivalism guides Ray Gray—who wears Art Déco-era suits—to a 1920s version of Gioponti's brass candelabra; at Alan Moss Studios. Tapestry by Leslie Clarke Gray.

Interior designer Ray Gray is highly selective in his revivalism. Clearly he is seeking a synthesis—the right combination of disparate elements from several eras, which, when correctly fused, tend to create a personal and original style. This has led him to concentrate on periods that are either unfashionable or simply undiscovered. "First, let me say that I admire Art Déco," he remarks. "It has an earthbound quality, a solidity, which I find very reassuring. However, as a style, it has been overexploited in recent years. I think there is an element of snobbery in every designer; we all want to discover something that has been overlooked. As for me, it is the eclectic, organic, nervous style of the late forties and early fifties that I find immensely attractive and little known. It was represented by an extremely attenuated and even rather neurotic philosophy of design, and I think the Italians probably did it better than anyone else. I'm thinking of Carlo Mollino, whose furniture designs

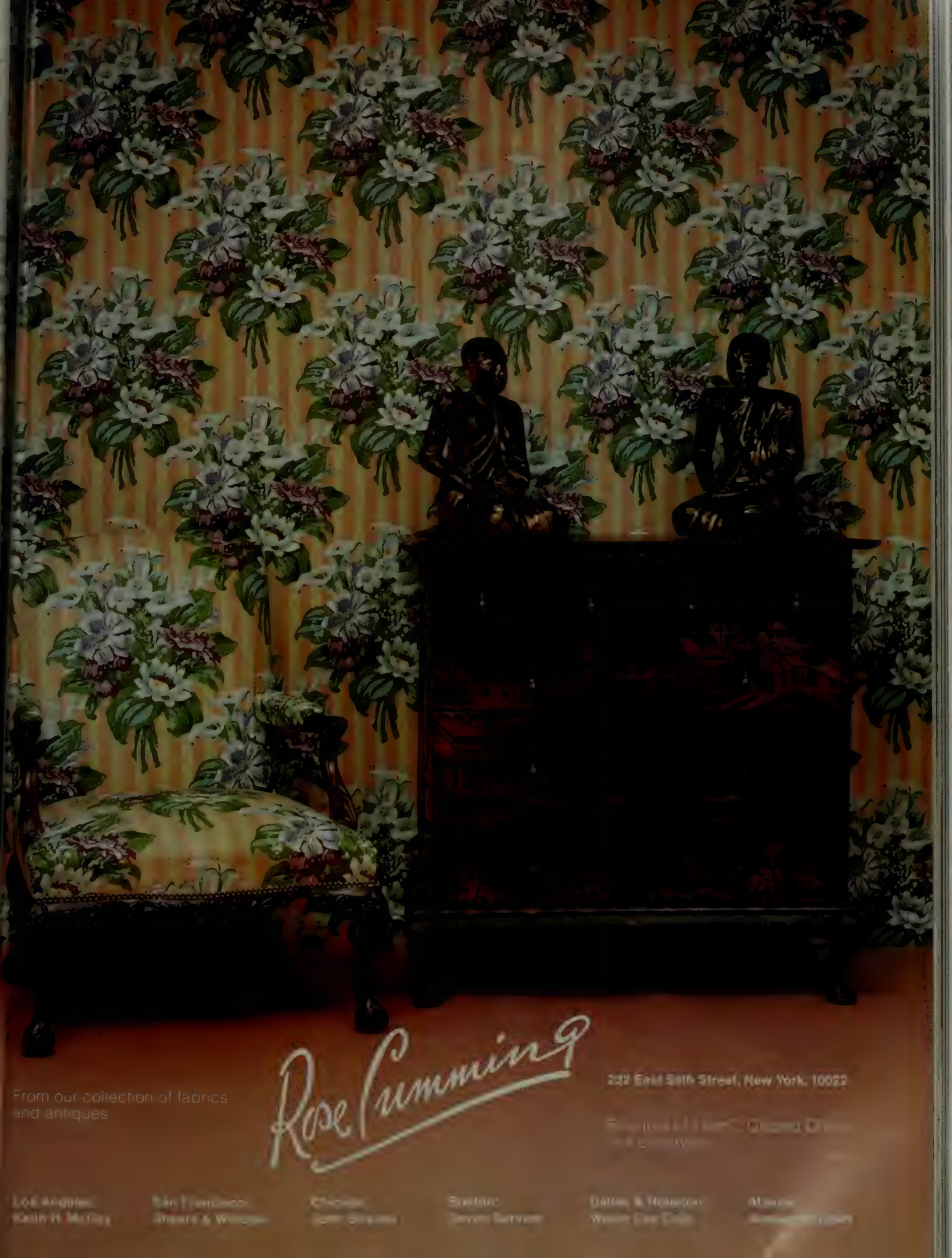


The past reinterprets the past in pairs of Greek-inspired Victorian earthenware drinking vessels and vases. Mr. Gray finds authenticity in their accurate depiction of classical stylization.



This mysterious 1940s ceramic statue with a deep metallic glaze was found at Eclectiques.

continued on page 234


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Ray Gray—The Designer's Choices
continued from page 230

have a wonderful vertebralike quality, and the innumerable ceramicists, who made all those outré, bizarrely shaped and colored pieces. To be comprehensive about my influences, I should include all Italian design from about 1910 to the present. It's inexhaustible. The Italians bring humor and flexibility to their way of life, and those elements are then



The challenging and shardlike shapes of these Italian ceramic dishes, from Casigliani, appeal to Mr. Gray because of their versatility.

reflected in their design sense."

But Mr. Gray's interest in the free-form and often capricious furniture and accessory design of that era extends beyond Italy. He feels that American designers such as the late Robsjohn-Gibbings are unjustly neglected, and will, in fact, receive the attention they merit as the eighties progress. "There's great pleasure in rediscovering someone before anyone else does," he admits, "and although I don't buy things in order to see them appreciate in value, there is great satisfaction when this does occur. It's a kind of vindication."

Mr. Gray is serious, however, about the quality of the pieces he finds: "I have ambivalent feelings about kitsch. Somehow, kitsch is more acceptable in high art; for example, a painting that's meant to be high-flown can be great fun when it's bad, but an ugly lamp is always an ugly lamp. Because decorative arts are not as serious, they must, paradoxically, be good." Yet none of these reservations prevents the exotic, the eccentric, even the obscure, from pervading the designer's sensibility: "Scholarship is important to me. For instance, I admire the ceramics produced by the Weiner Werkstätte. To the uninitiated, many of those pieces appear crude or bizarre. It's necessary to know something about the period, the designers and the technology involved before you can really comprehend the energy behind them. That's why I can't understand why anyone would want to collect something unless it was of real value to him and he understood it completely. Objects must be personal, or I consider them worthless—no matter what their market value."

Another style that has had a profound influence on Mr. Gray is Neo-Classicism. In this, he is one of a whole company of architects and designers who have found, in a return to the cool, chaste and symmetrical harmonies of the late eighteenth century, a perfect antidote to the often chaotic conditions of the contemporary design world. The designer is not content, however, to merely allow the odd allusion to Neo-Classicism to appear in his work; he is concerned with understanding the formal dynamics behind the period. And one oblique but very modern way of doing this is through what might be called neo-Neo-Classical objects. Several of the pieces he owns are Victorian interpretations of earlier pieces. "There is a great deal to be learned from what a subsequent era considers important about its antecedents," he maintains.

Among Mr. Gray's chosen objects, two late-Victorian copies of Greek

continued on page 236



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Ray Gray — The Designer's Choices

continued from page 234

vases present a perfect illustration of his point. "They're meant to be facsimiles of the originals," he explains, "yet subtle changes in the proportions have crept in. This might be due to the fact that craftsmen might have been working from photographs—an idea I find charming—of vases in museums outside Greece, or it might simply have to do with the almost unconscious modifications that one



Gae Aulenti's near-classic *Pipistrello* lamp, with its batwinglike shade, is at Lights, Inc. The marble dish is from Atelier International.

era seems to impose upon another.

"These elegantly shaped vessels, probably made by Wedgwood in the late nineteenth century, also exemplify what I'm talking about," he adds. "Their shapes allude to ancient times—without being direct copies; they have a lively quality, which a direct reproduction rarely has."

A group of ceramic dishes that resemble squares of crumpled paper is another of the designer's choices. "I picked them up because no one else liked them!" he says facetiously. "Actually, they have a wayward charm; they're not precisely trompe l'oeil, but they do have a surreal element. Perhaps it's the bluish gunmetal color, or because they're indeterminate in use. What does one do

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Ray Gray—The Designer's Choices
continued from page 236

with them? Serve hors d'oeuvre or salad? It doesn't matter. They have their own reason for being."

A bold circle of polished marble, with an incised central disk of the same material, is a piece that catches the designer's imaginative eye: "I love the juxtaposition—and the scale—of the polished bumper edge with the complex, grooved center. Contrast is always pleasurable. And while it's considered an ashtray, there are many other uses for it."

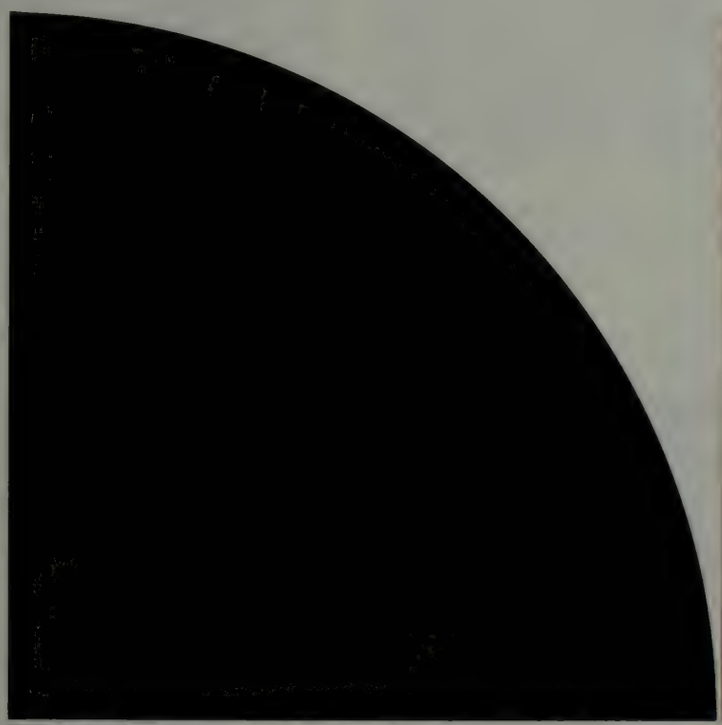
The *Pipistrello* lamp, designed in 1965 by Gae Aulenti, is practically a classic now. Mr. Gray chose it because he likes lamps to look like lamps, and not simply to be objects with shades perched on top. "I'm fascinated by the prolific nature of Italian design," he reiterates. "Every year a hundred new pieces appear. And some of them are destined to become classics, just as this lamp is."

"What's important is that it has idiosyncrasy."
—Ray Gray

An inexpensive black-glazed ceramic statue of a woman is perhaps the wittiest and, in a way, most obscure, of his selections. "It might be French or Italian or even American," he admits. "It might have been influenced by Cubism or Contructivism, or even Neo-Classicism. But what's important about it is that it has idiosyncrasy; it's lively and authentic. It communicates the mood of the era—the late forties—better than anything else I have seen in a long time."

At the beginning of a decade in which nerve and a supreme sense of style will be at more of a premium than ever, this pervasive affection, and a sharp eye for the telling detail that delineates an object and places it in time and space, are what make Ray Gray's taste so special and so demanding of attention.□

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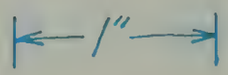






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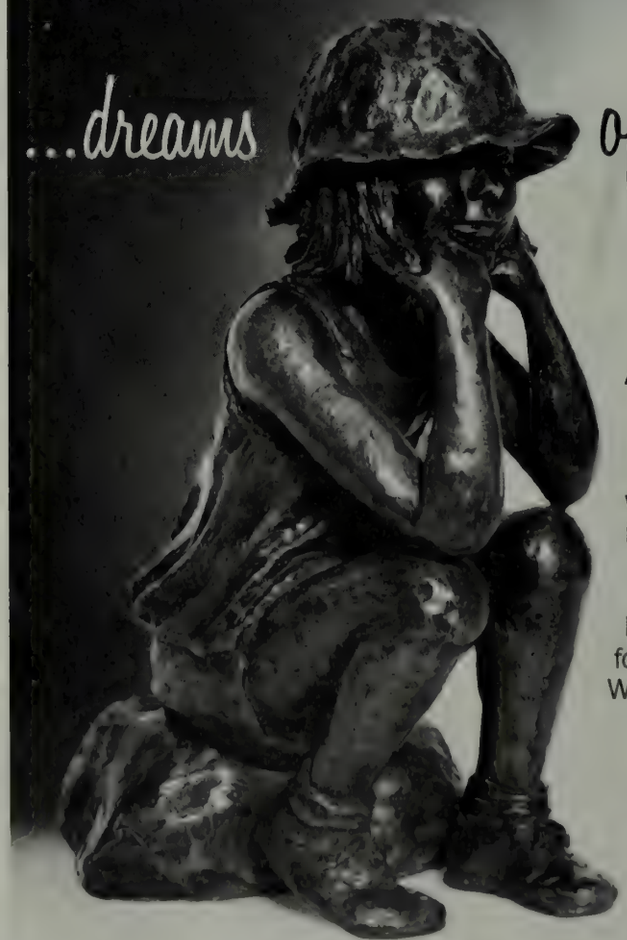


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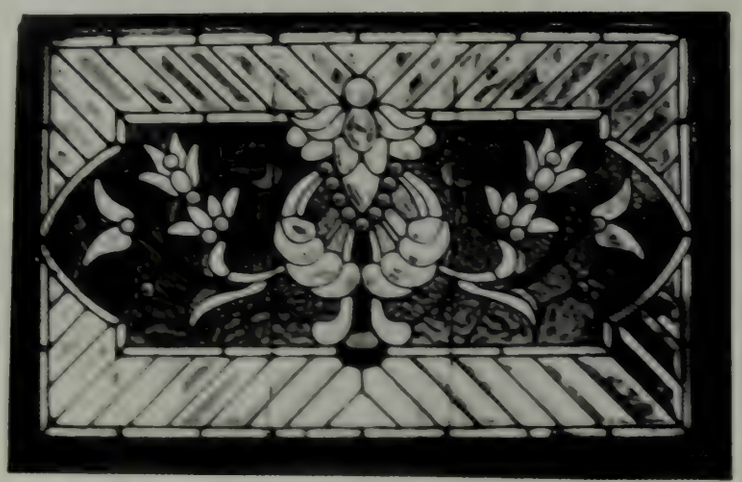
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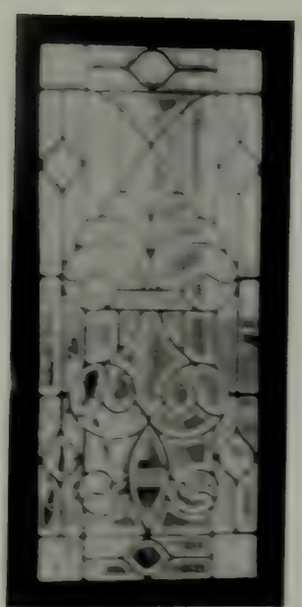
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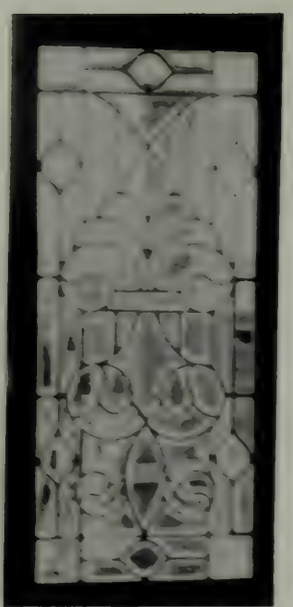
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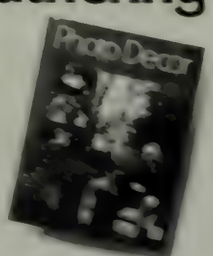
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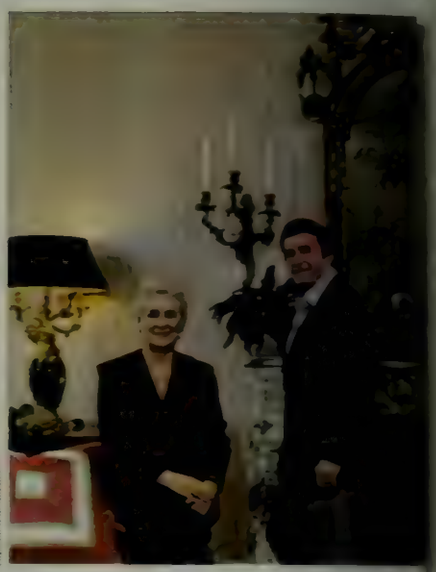
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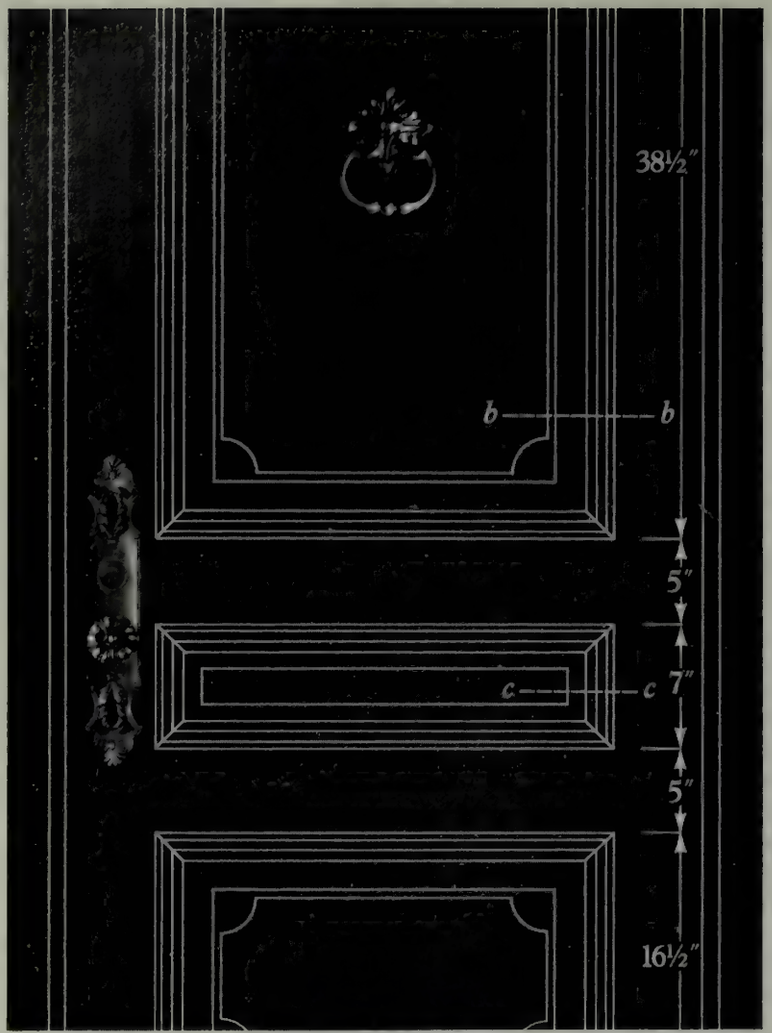
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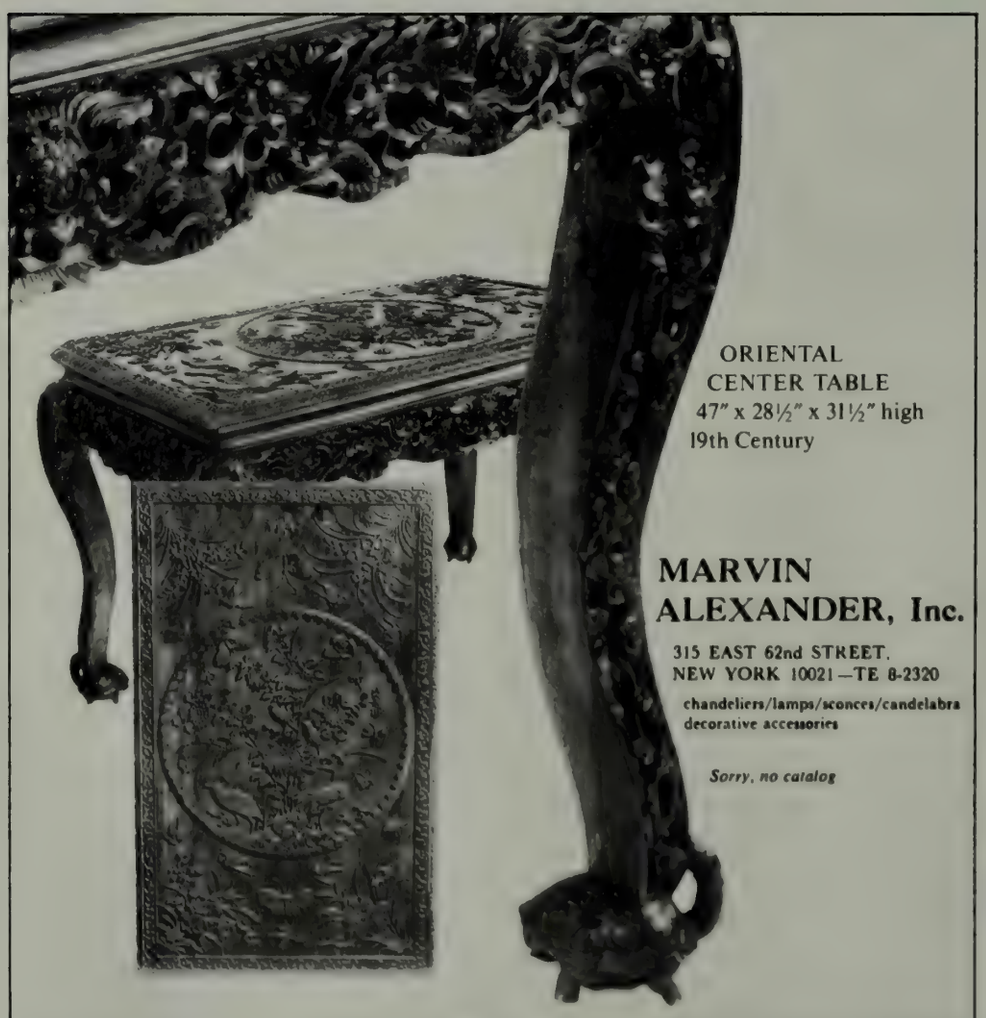
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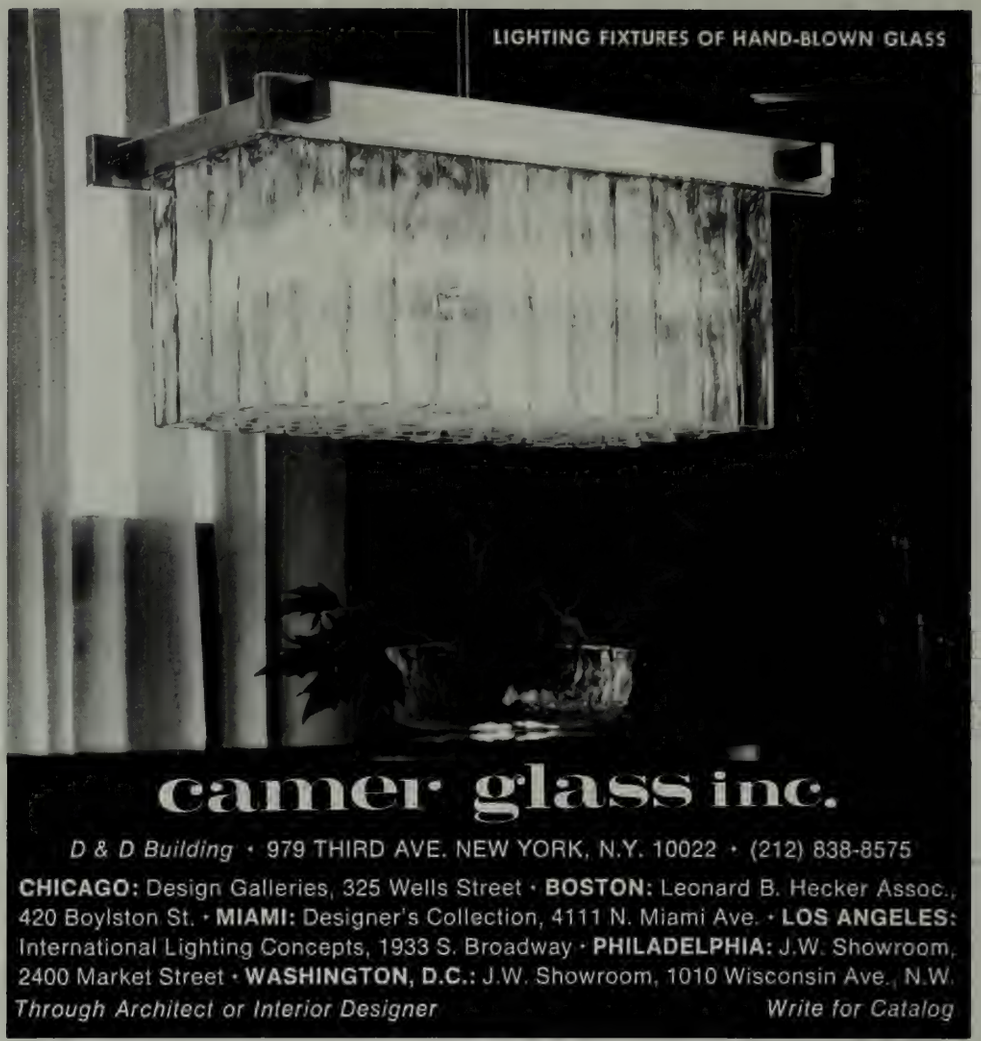
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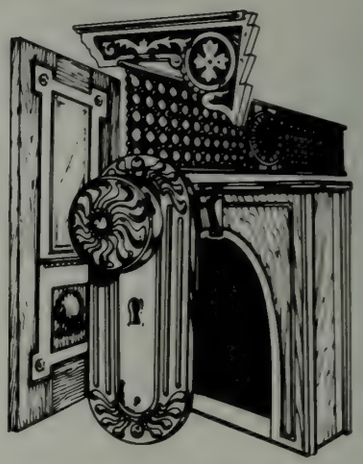
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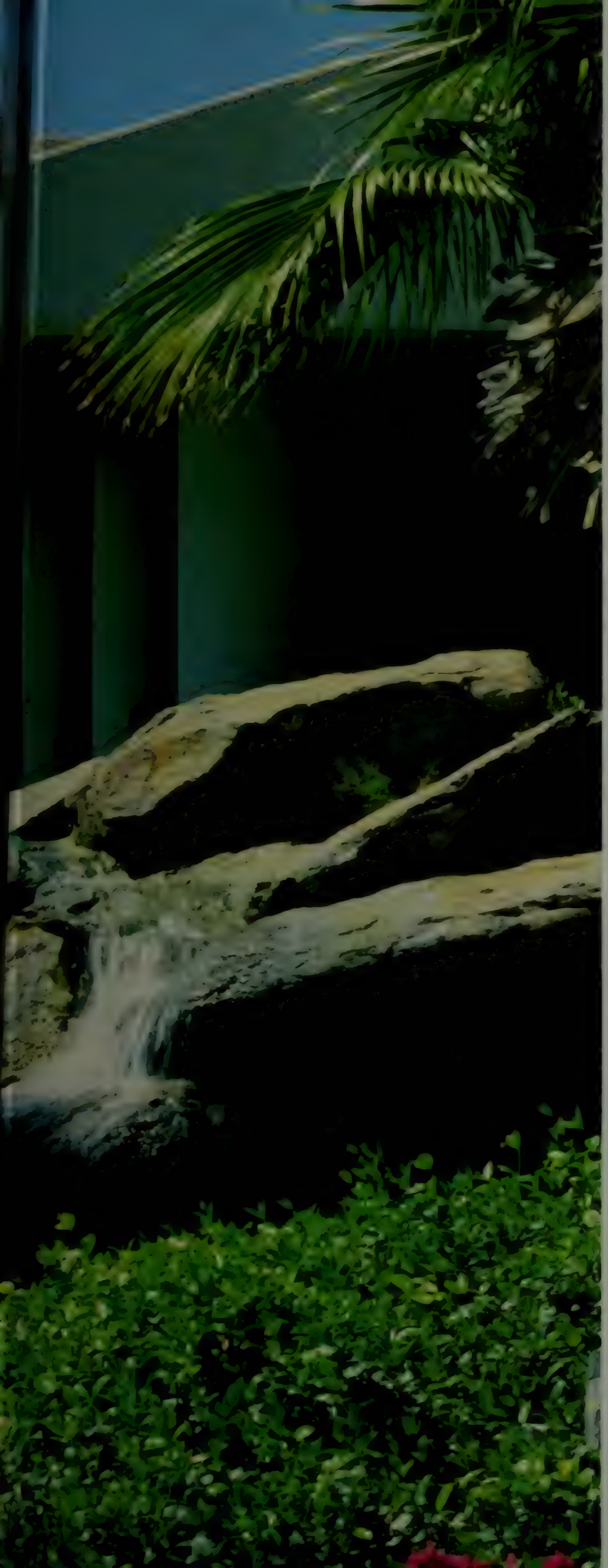
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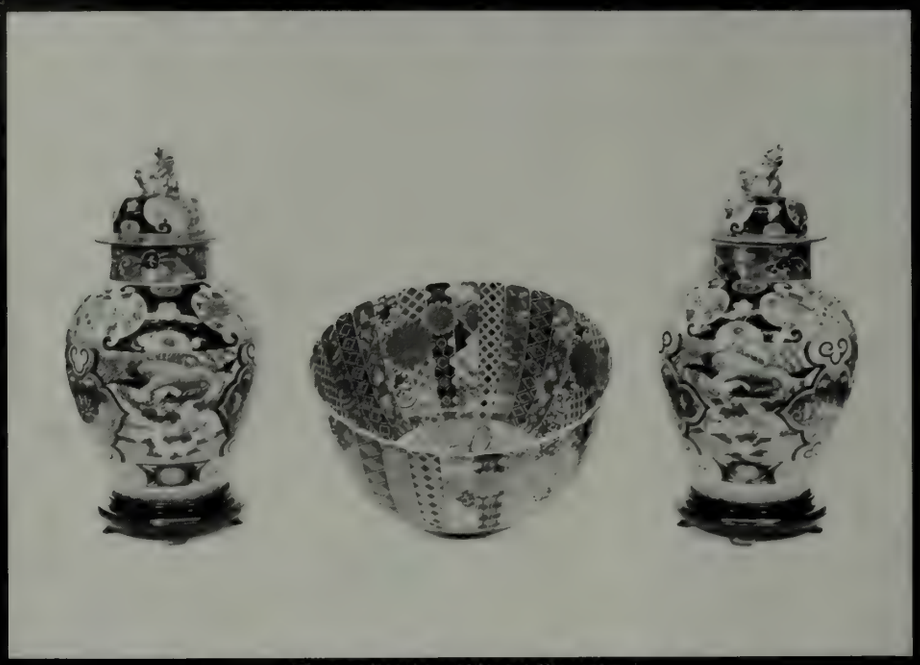
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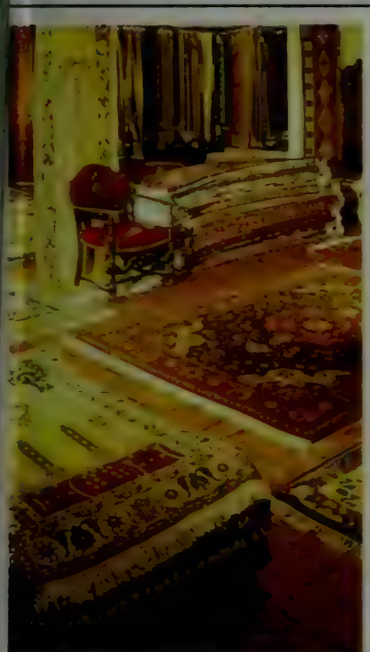
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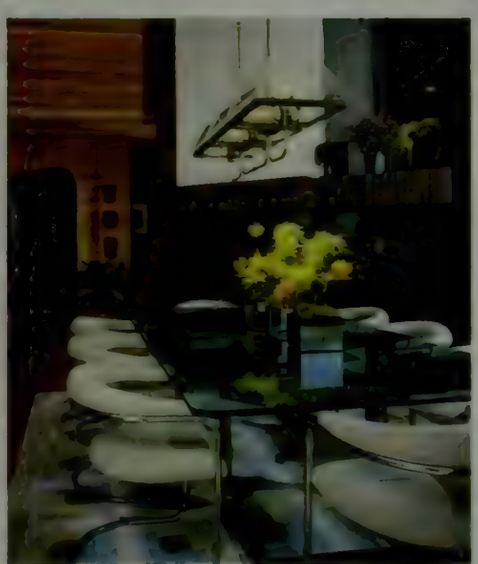
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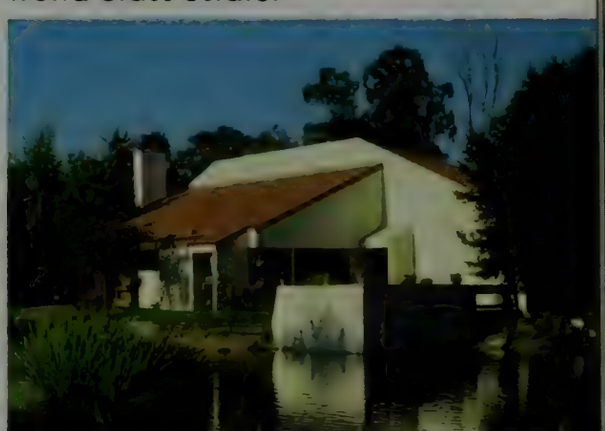


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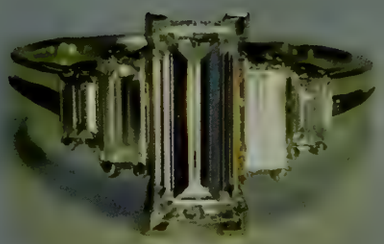


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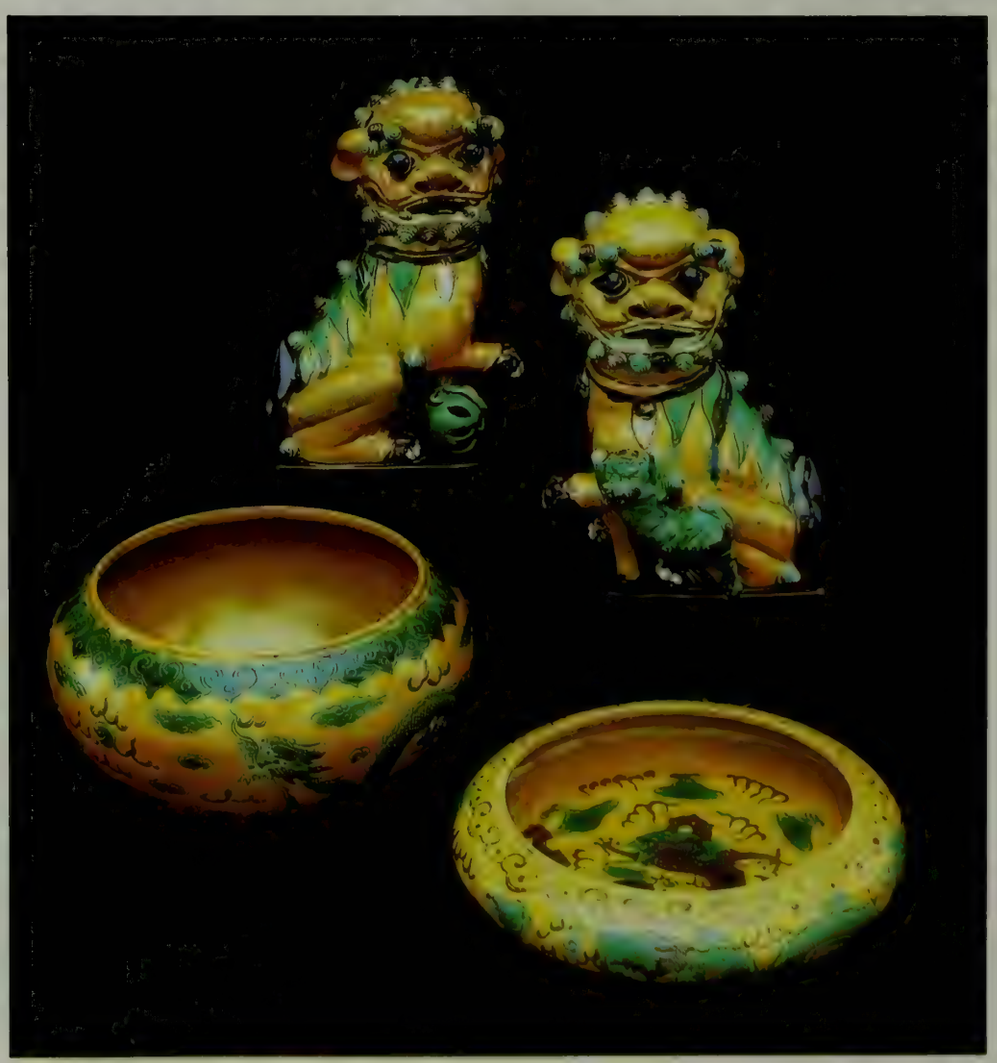
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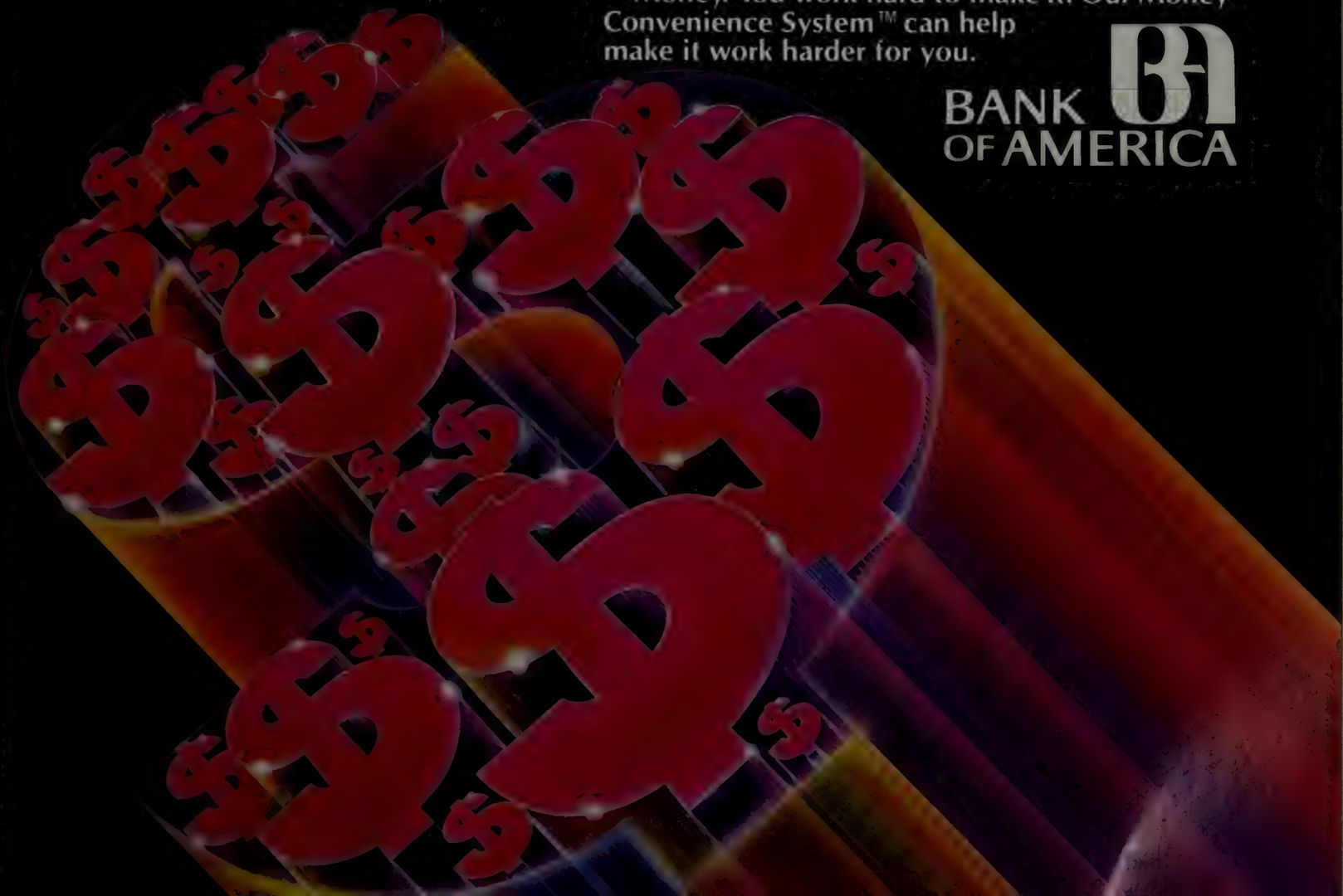
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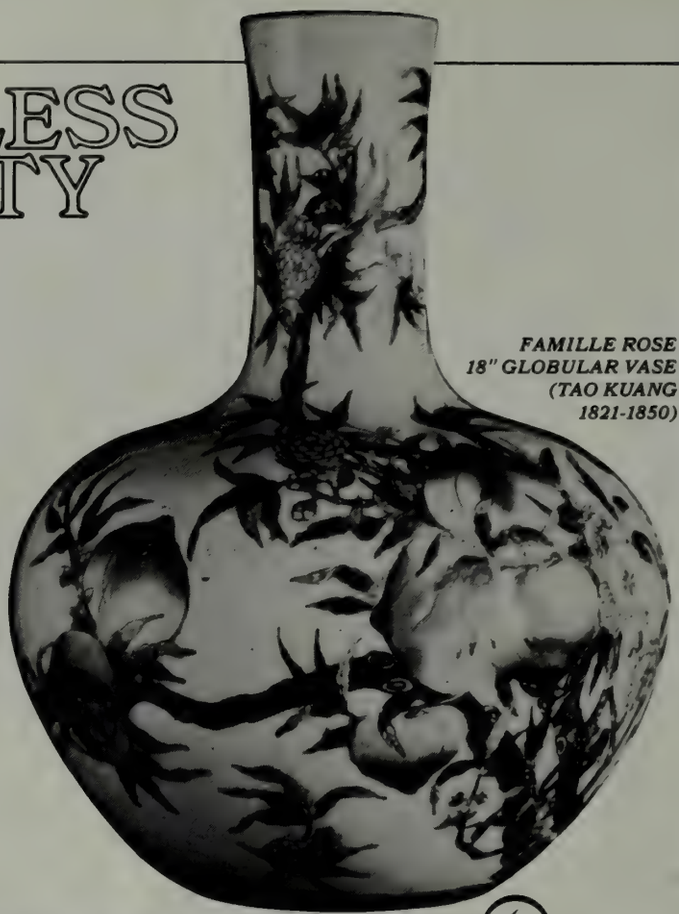
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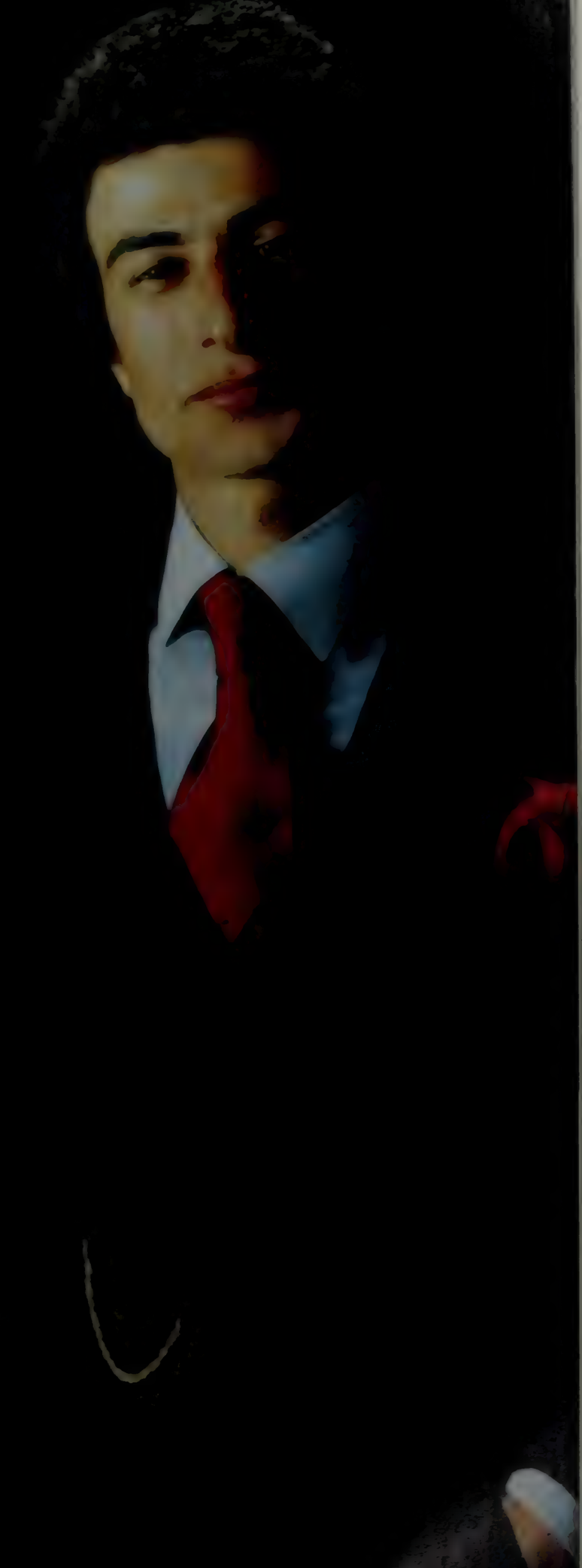
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How to find an interior designer. A checklist.



- ☐ Is your home as important to him as it is to you, or is this just another job?
- ☐ Does he try to impose his own personal preferences or will the environment be a true expression of *your* lifestyle and tastes?
- ☐ Is he a good listener?
- ☐ **Does he understand and relate to *your*** needs?
- ☐ Can he work within the limitations of a budget?
- ☐ Does his personality reflect good taste?
- ☐ Is he enthusiastic?
- ☐ Is he creative enough to bring out the best in your particular home?
- ☐ Does he look only at the major pieces or is he equally concerned with the small details?
- ☐ How does he respond to the nontangibles of contrast, drama, balance, softness?
- ☐ How does he relate to forms, textures, styles, colors, detailing?
- ☐ Will he be able to create an environment that has personality and feeling?
- ☐ **What is his expertise in space planning,** architectural changes and administration of the complete project?
- ☐ Does he have the complete showroom and interior design facilities essential for **professional results?**
- ☐ **How good is his service department, espe**cially when a problem comes up?
- ☐ What do his other clients say about him?
- ☐ How does he charge and are there any hidden costs such as freight, delivery, installation?
- ☐ Are his craftsmen qualified to carry out their specific tasks?
- ☐ Do his associates have the ability to follow up on all details of the project?

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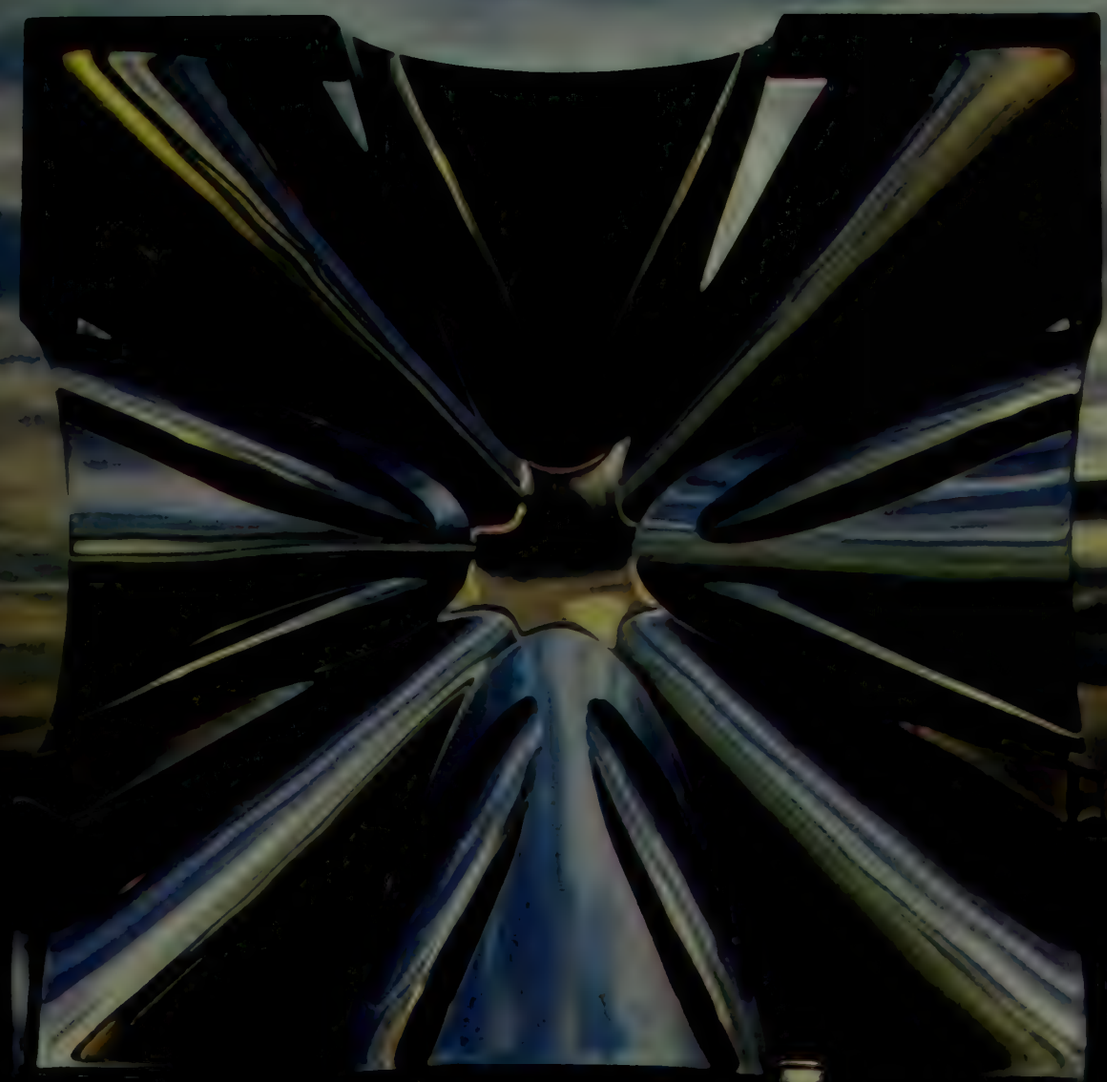
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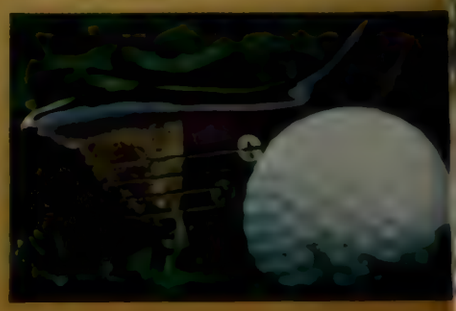
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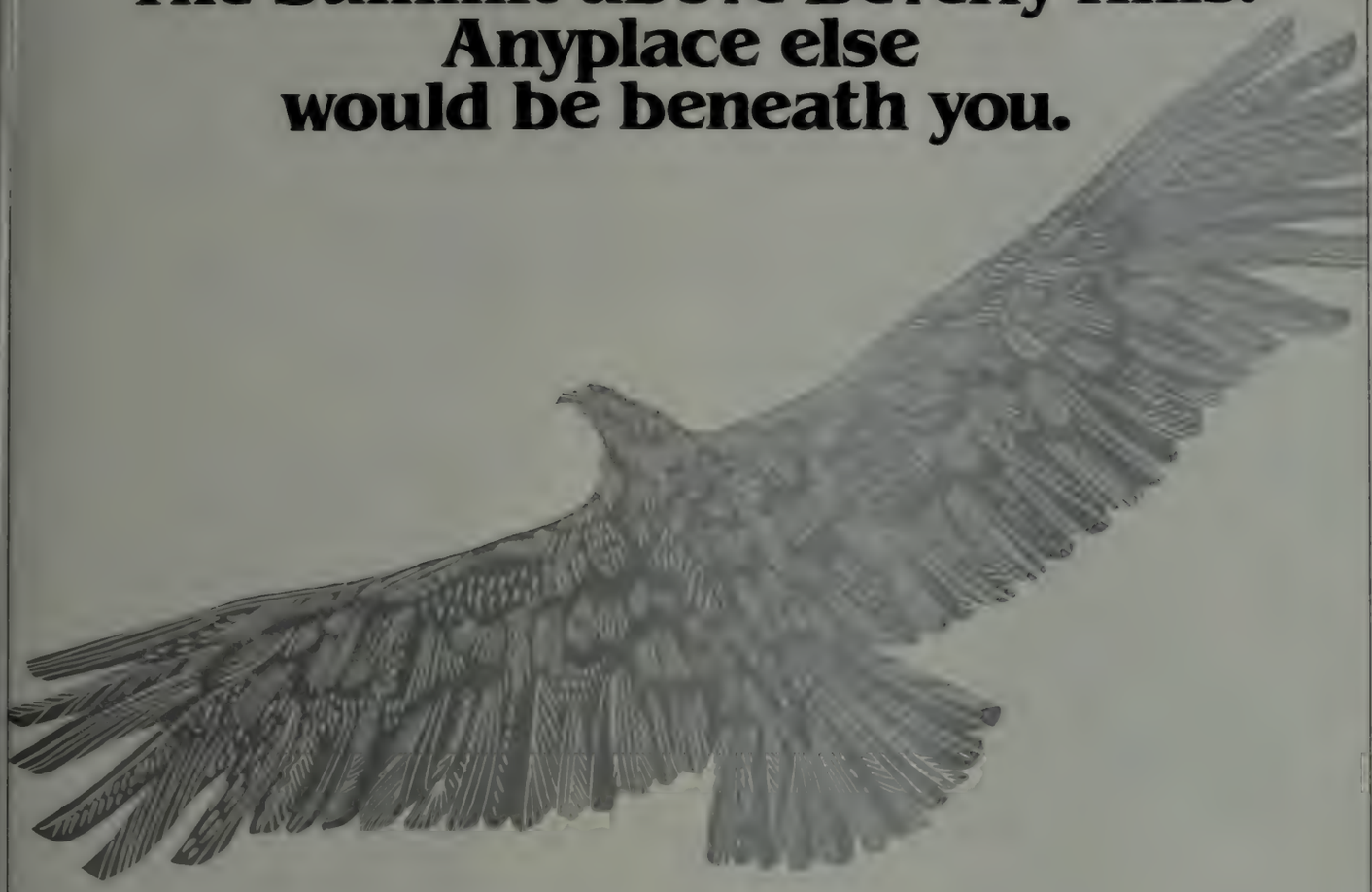
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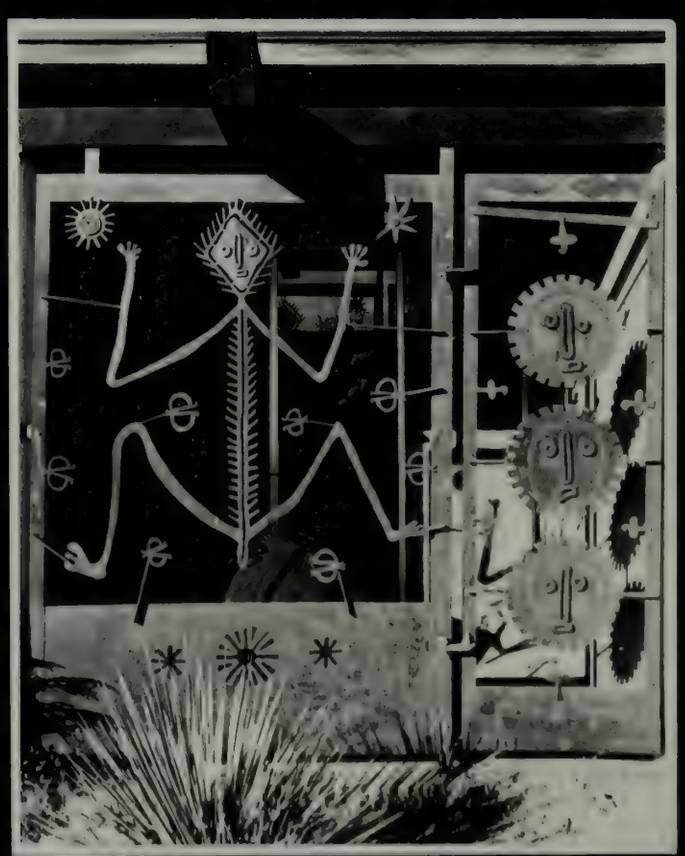
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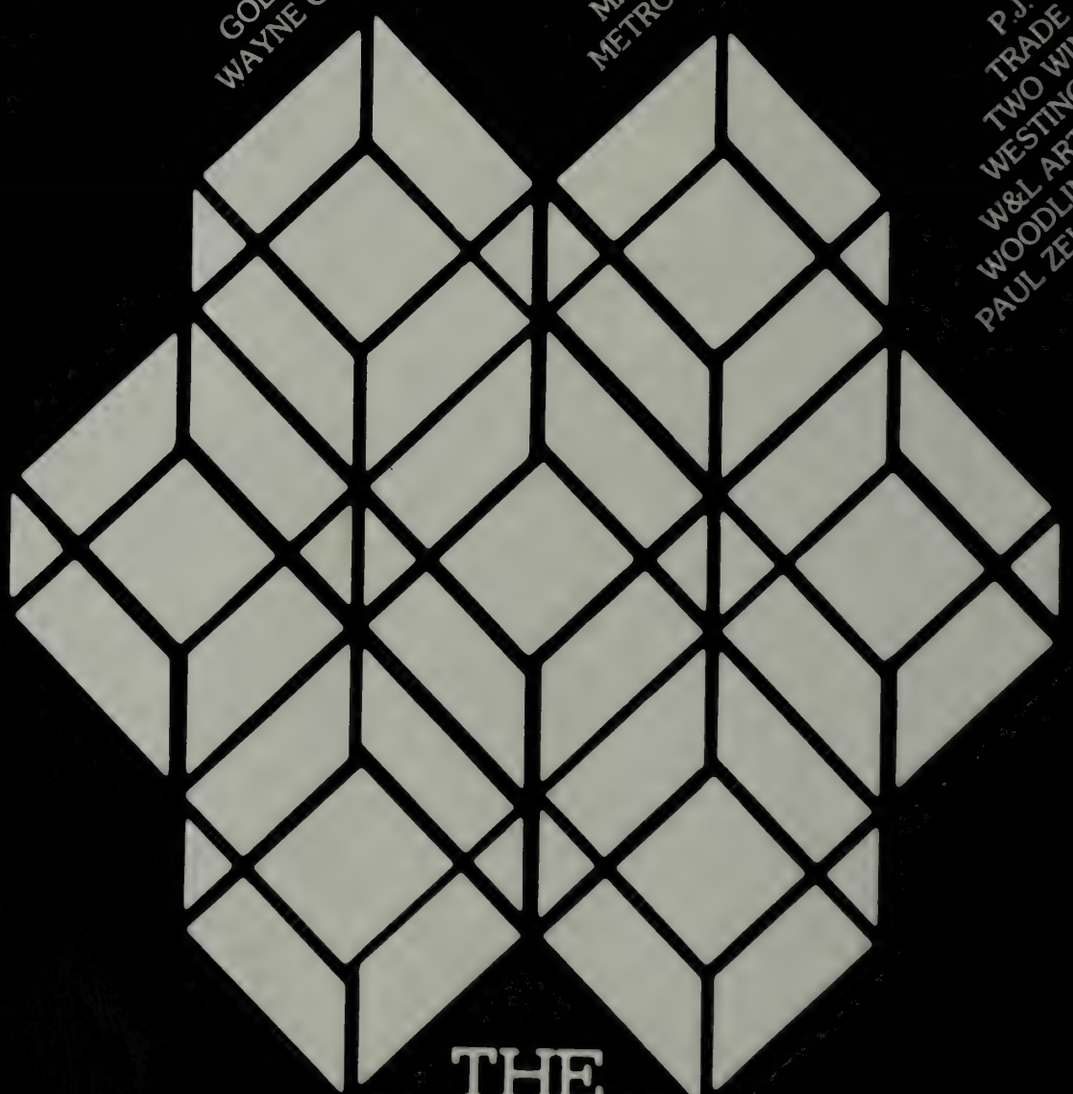
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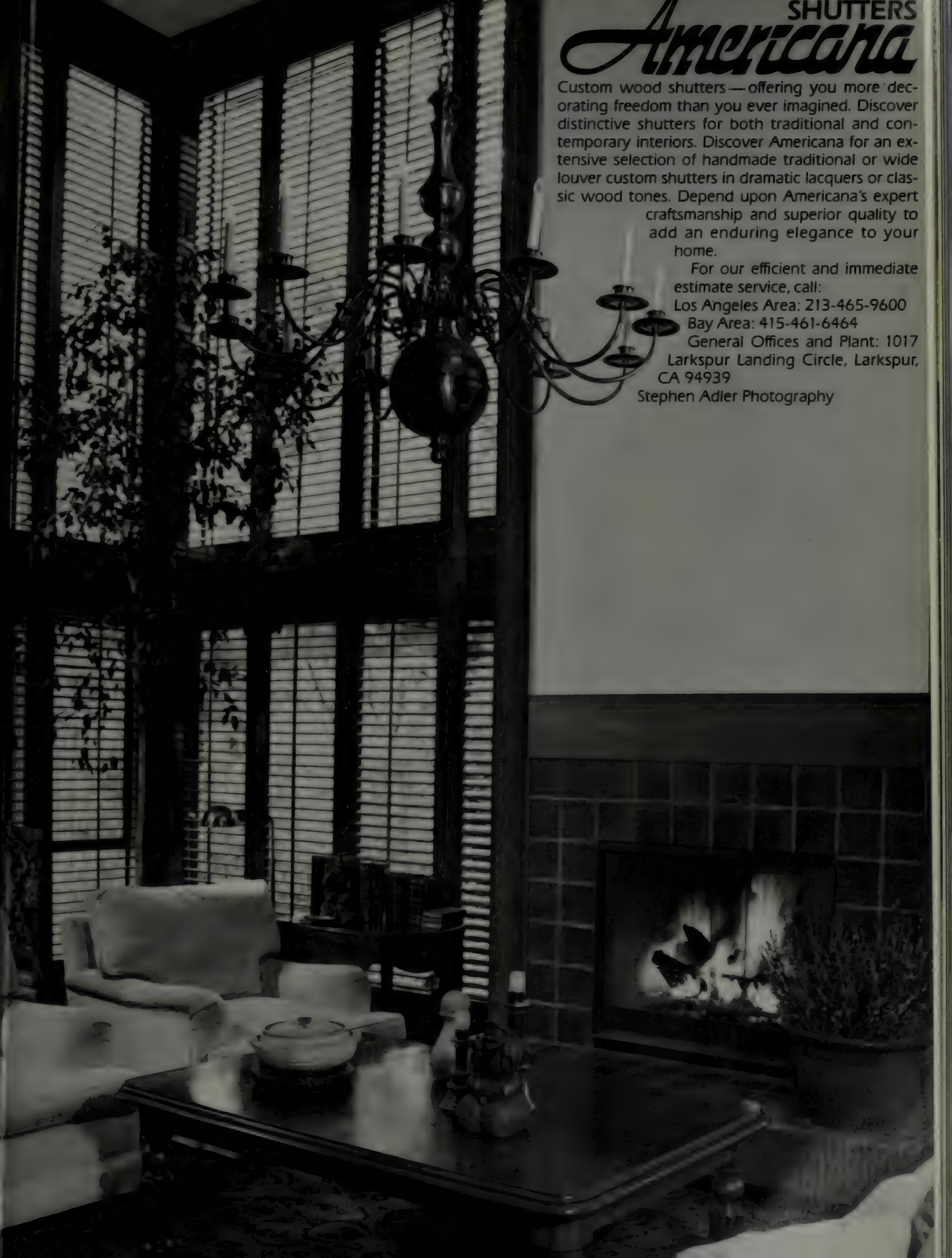
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Stephen Adler Photography



1. *19th Century Figure of a Cavalier by Rancoulet. 51" high.*

2. *Fine 19th Century Bronze Dore Clock. Attributed to F. Linke, Paris. 24" high.*

3. *Extremely Rare English Cameo Glass Vase. Signed G. Woodall. 8 1/4" high.*

4. *One of a Pair of Signed Linke Pedestals with Marquetry Inlay and Finely Chased Armoule.*

5. *Exceptional French Bureau Plat. Bronze Dore and Kingwood with Sevres Porcelain Plaques.*

6. *One of a set of Four Opulent Bronze Palace Torcheres. Original Cut Baccarat Crystal Shades. 10 feet high.*

7. *Signed Linke Bureau Plat. 31" high, 51" wide, 29" deep.*

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1. Signed Lalique Vase "The Archers". Rare Amber Red. 10 1/4" high.

2. Turtle Back Table Lamp. Signed Tiffany.

3. 18th Century Bronze Dore Pendule D'Officier Repeater. Alarm and Musical Mechanisms. Signed Courvoisier & Comp. Original Case with Royal Monogram.

4. Art Deco Polychrome Bronze and Ivory Figures of Russian Dancers on Marble Base. Signed Demetre Chiparus. 17" high.

5. Six-Light Bronze and Favrile Glass Lamp. Signed Tiffany. 16 1/2" high.

6. One of a Pair of Magnificent 19th Century Chinoiserie French Porcelain Palace Vases. 82" high with stand.

7. Amusing Bronze of Two Girls Playing Leap Frog. Signed Ernest Rancoulet. 24" high.

8. Signed Galle Blown Out Vase.

9. French Art Nouveau Table with Marquetry Inlay top and Carved Legs. Signed Majorelle. 29" high, 30" wide.

10. Fine Porcelain Plaque after Raphael's "Madonna of the Chair". Signed Hans Schweizer, 1800-1869. 22" diameter.

11. 19th Century White Marble-Top Table in the Louis XV Style. 44 1/2" high, 54 1/2" wide, 17" deep.

12. Signed F. Linke Marble-Top Table. Kingwood and Bronze Dore with Parquetry Inlay. 29" high with a 20 1/2" diameter.

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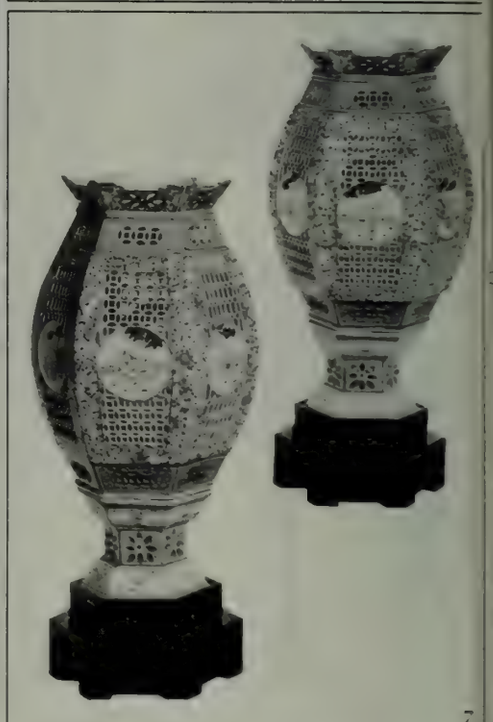
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1. One of a Pair of Japanese Buddhist Monk's Temple Chairs. Burnished Red Lacquer and Etched Bronze Hardware. Back Panel of Gold-Leaf Diaper Pattern with Leather Seat. Early 19th Century. 32 1/2" wide, 24" deep, 39" high.

2. Japanese Arita Imari Porcelain Figure of Dancing Geisha Standing Beside Arita Imari Petal-edged Charger. Early 19th Century. Figure, 23" high. Charger, 22" diameter.

3. Japanese Silver-wire Cloisonné Covered Koro Standing on Delicately Carved Pierced Wooden Base. Early 20th Century. 21" high, 14 1/2" diameter.

4. Chinese Carved Light Green Jadeite (Sakyamuni) Buddha Serenely Seated on Lotus Pedestal Base. 9 1/2" high, 7" wide.

5. Japanese Bronze Incense Burner Surmounted with Winged Phoenix Bird Handles and Elderly Gentleman Entertaining Small Monkey Atop Cover. 19th Century 31" high.

6. Early Huang Hua Li (Rosewood) Ch-uang (Small Couch) with Cherrywood Burl Inserts on Back and Side Panels. 43" wide. 23" deep. 34" high

7. Pair of Chinese Famille Rose Porcelain Wedding Lamps. Delicately Pierced and Enameled From Tao Kuang Period. 21" high, 9" diameter

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1. Faded Mahogany American Sheraton Bureau Desk Satinwood Inlay on Drawers and on Inner Compartments. Original Hardware. c.1790. 41" wide, 45" high. 19½" deep at Drawer Level.

2. Mahogany Arm Chair. Rich Patination and Carving Throughout. New Silk Velvet Upholstery. Dublin, c.1740. 31" high, 21" wide at Seat Level.

3. One of a Pair of Superb Canton Covered Jars. Painted in Enamel Over White Porcelain. Rose Medallion Design. 19th Century. 18" high Including Teak Stand.

4. Mid 19th Century Chinese Ancestral Portrait in Watercolors of Manchurian Official. Predominantly Blue. 45" high, 30" wide.

5. Ancient Continental Oak Chest. Hand Wrought Iron Bands, Hand Carved and Wood Pegged. Probably 300 Years Old. French. 5' wide, 27" high, 23½" deep.

6. English Oak Longcase 8-day Clock with Incised Carving. Made 1791 by John Massingham. Painted Dial with Date; Second Hand. 7'4" high, 19" wide at widest, 10" deep.

7. William and Mary Chest. English, 1690. Original Brass Drop Pulls, 33" wide, 32" high, 22" deep.

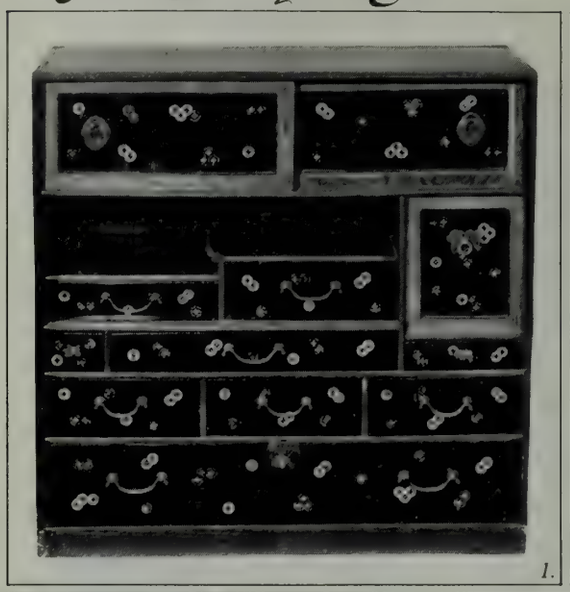
8. One of a Pair of All Yew-wood Stick-Back Windsor Chairs. "Crinoline" Stretchers, Country Sheraton Arm. England, c.1790. Matching Chair Varies Slightly. 38" high, 17" wide at Seat Level.

9. Country French Fruitwood Chest. Early Louis XV. Two Upper Drawers Felt-lined for Silver. Magnificent Original Period Hardware in Ornate Brass. 4' wide, 22" deep, 34" high.

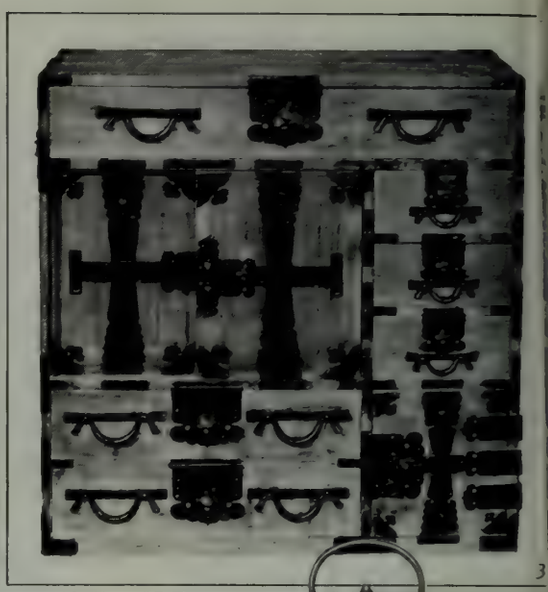
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1. *Japanese Lacquer Cha-dansu with Mother-of-Pearl Inlay. Cedarwood.*

2. *Buddhist Sculpture. Gold Leaf on Wood with Pierced Gilt Headdress. Kamakura Style Kei School. 16th Century.*

3. *Japanese Tansu, c. 1860. Kiri Wood.*

4. *Birds on Gold Background. 19th Century. Tsuitate.*

5. *Chinese Export Porcelain Bidet, c. 1840.*

6. *Japanese 19th Century Brass Lantern.*

7. *Momoyama Lacquer Box. Daimyo. 17th Century.*

8. *Birds, Birdcages and Flower Baskets on Gold Background. 18th Century. Kano Shigenobo 38" high, 106" wide. Six-fold Screen.*

9. *Jade Water Buffalo. Sung Dynasty*

the Gallery

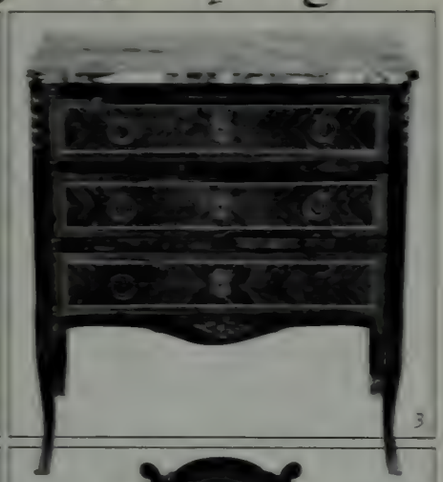
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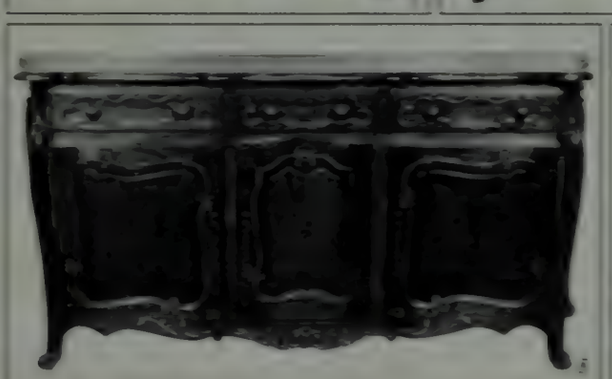














1. Country French Fruitwood Wedding Armoire. c. 1800. Local stock for Sonnemaier Hester Theirez Warner and Pierre Fret Fabrics and Lampshades. Wall Coverings. 74" high 50" wide 25" deep.

2. Walnut Glass Doors. Hearth Series. Louis XIV Style. Early 19th Century. 52" high 45" wide 20 1/2" deep.

3. Commode with Original Marble Top. Rosewood.

Mahogany with Ormolu Trim. Dark Walnut Finish. 31" high 28 1/2" wide 15" deep.

4. Country French Oak Server. Ironwork Openings. Pewter Hardware. Late 19th Century. 37 1/2" high. 46 1/2" wide 16 1/2" deep.

5. Country French Oak Armoire. Hand Carved Relief. Early 19th Century. 98" high. 50" wide. 23" deep.

6. Buffet Aux Deux Corps. c. 1820. Free Carvings.

and Pillows. 95 1/2" high. 57" wide. 21" deep.

7. Georgian Solid Oak Hearth. Carved Pilasters. Desk. Ball and Claw Feet. Late 19th Century. 29 1/2" high. 60 1/2" wide. 33 1/2" deep.

8. Formal Inverse Buffet with Convex Bombe Sides. 40" high. 84 1/2" wide. 28" deep.

9. Country French Reproduction Armchair. Side chair available.

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5. A Four Color Tiffany Nasturtium Vase. 5½" high.

6. An Original La Cloche Compact in Agate, Jade and Diamonds.

7. An Archaeological Sculpture from Central India. Approximately 9th Century A.D. 12" high.

8. A Japanese Marine Ivory Carving. 8½" high.

9. A Hannah Barlow Royal Doulton Saltglaze Vase. c. 1880. 19" high.

10. Oil on Panel "Fete Champetre" by Joseph Lies. Belgium, 1821–1865. 30" x 38".

11. Ming Dynasty Glazed Stoneware Figurine. 15" high.

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1. Louis XV Country French Armoire from the Normandy Region of France. Walnut, with Basket of Flowers surrounded by Ribbon Carving. 18th Century.

2. Reproduction of 18th Century Panetiere of Oak. Carved in the Style of Louis XV with Musical Instruments.

3. Marble Fireplace from Paris, France. 19th Century.

4. Provincial Tole Lavabo from 19th Century. Mounted on Oak, with Brass Fixtures and Painted with a Country Scene.

5. Mid 19th Century Aviary from France, built in the Style of a Castle, with Clock in Center.

6. 18th Century Walnut Vitrine. Two 19th Century Side Chairs from Normandy, France. Louis XVI Half-Circle Table. 18th Century.

7. French Bench of Oak with Carving of Nesting Doves and Basket of Flowers. 19th Century.

8. Country French Clock of Pine. Inner Workings from Loibourne. Dated 1830.

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1. *"Drop Rose" Luncheon Plate. Deep Rose Color.*

2. *Famous "Baltimore Rose" Chocolate Pot, Cup and Saucer. Pink, Green and Gold.*

3. *Art Deco "Arcadia" Dinner Plate. c. 1920. Multi Colored with Bird and Flower Pattern.*

4. *Covered Soup Tureen. Gold Trim with Turquoise. Roses Touched with White. Green Leaves with Turquoise Ribbon. Available for Service of six.*

5. *Gravy Boat with Under Plate. Pink Roses with Green Garlands.*

6. *Covered Sauce Boat. Green, Black and Orange Border. Flowers resembling Carnations in Yellow and Orange. Black Buds.*

7. *Covered Sugar and Cream Pitcher. Brownish-red Chrysanthemums with Brownish-Green Leaves. c. 1890.*

8. *Art Deco Tea Pot. Pink and Yellow Roses.*

9. *Milk Pitcher. Multi Colored Flowers with Cream Background.*

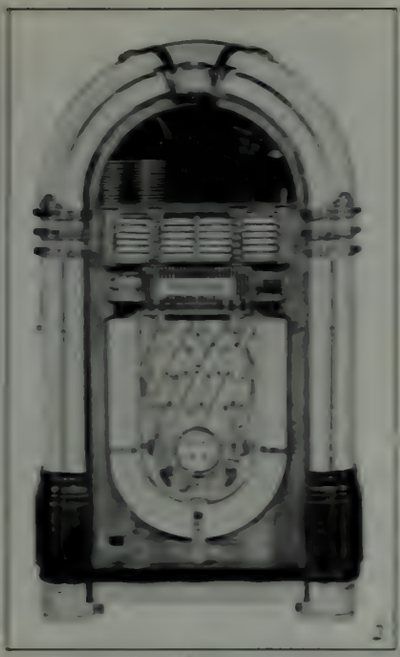
10. *Coffee Pot. Embossed H & C Markings Decorated in Gold.*

11. *Rare Butterfly Cup and Saucer with Butterfly and Wheat Design in Pale Aqua-marine. c. 1870. Brown and Blue Border. Available for Service of six. c. 1920.*

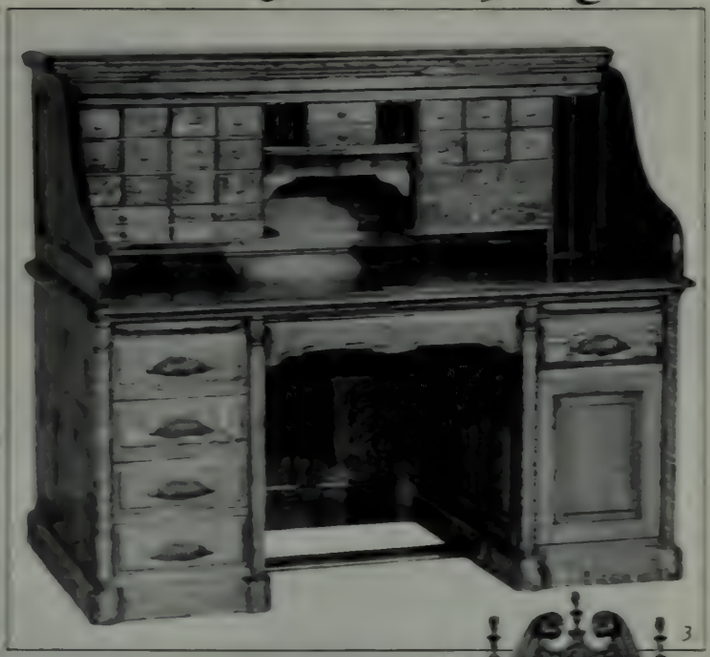
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1. Oak Icebox by Standard. Filagree Decoration. Claw Feet. Brass Hardware and Bevelled Mirror. American c. 1900's. 57" high, 24" wide, 19" deep.

2. Classic Wurlitzer "1015" Jukebox. Completely Restored. American c. 1940's. 60" high, 34" wide, 24" deep.

3. "S" Curve Rolltop Desk in Quarter Sawn Oak with Carved Wood Handles and Reverbed Pedestals with Columns. Full Interior. American c. 1900's. 60" high, 52" wide, 36" deep.

4. Ladies' Desk of Solid Quarter Sawn Oak. American c. 1900's. 29" high, 48" wide, 27" deep.

5. Solid Walnut Bench, Ornamented with Carvings of Wings & Griffins and the Northwinds. American c. 1880's. 36" high, 65" wide, 23" deep.

6. Mahogany Library Table. Carved Top and Base. Shell Motif Drawer Handles. American c. 1880's. 54" wide, 36" deep.

7. Oak Tilt-Top Table with Carved Top and Tripod Base with Claw Feet and Acanthus Leaves. American 1880's. 32" diameter.

8. Grandfather Clock by Bailey, Banks & Biddle of Philadelphia. English Workings. Time, Strike and Calendar. American c. 1880's.

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1. *Stacking Lawyer's Bookcase.*
2. *Late Victorian Pram with Parasol.*
3. *Ornate Double Mirror Buffet.*
4. *Mahogany Dressing Table. c. 1890.*
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8. *Round Oak Table with Pressback Chairs.*

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1. *Combination Highchair with Cane Seat.*
2. *Art Nouveau French Lamp.*
3. *English Pine Settle. 70" high, 27" wide, 18" deep.*
4. *French Walnut Armoire. c. 1870. 95" high, 40" wide, 19" deep.*
5. *Multi-glaze Vase. Signed. 20" high.*
6. *English Brass Inkwell, c. 1870. 7 1/2" tall.*
7. *English Chippendale Walnut Chest of Drawers with Inlay, c. 1790. 40" high, 38" wide, 19" deep.*
8. *"The Diver," Signed, c. 1920. Spelter.*
9. *French Oak Bed with Caning, c. 1900. 72" wide. Headboard 64" tall.*

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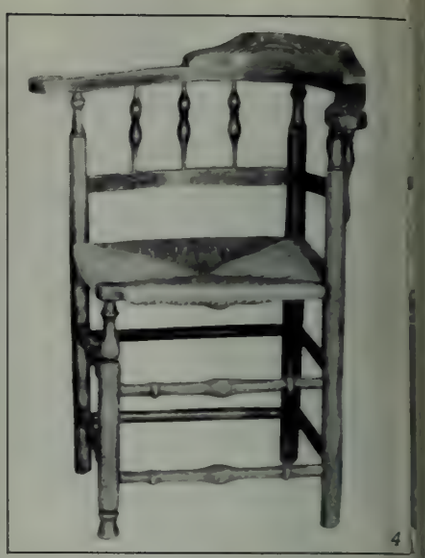
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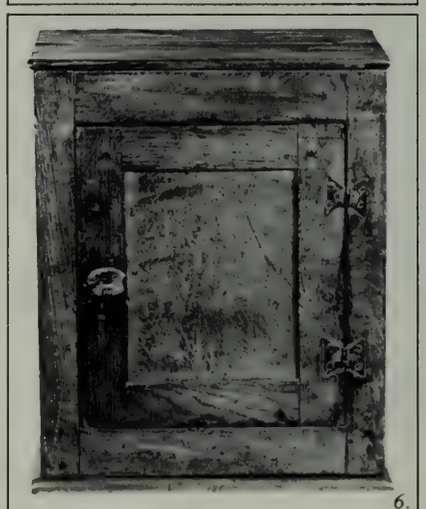

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1. English Oak Country Primitive Corner Chair, Turned Legs with Connecting Stretchers. Rush Wooven Seat. c. 1820.

2. English Cherry Stretcher Base Table with Ball Turnings. c. 1680. 26" high, 31" wide, 18" deep.

3. William and Mary Chest on Stand. c. 1680 63" high, 40" wide, 19" deep.

4. English Honey Colored Oak Corner Chair. Turned Legs with Connecting Stretchers. Rush Wooven Seat. c. 1830.

5. English Oak Stretcher Base Table. All Original. c. 1680. 25" high, 28" wide, 15" deep.

6. English Oak Cabinet with Paneled Construction Butterfly Hinges and Wrought Iron. c. 1720. 21" high, 17" wide, 14" deep.

7. English Oak and Ash Gate Leg Table with Trestle Base. c. 1690. 34" by 38" open, 27" high.

8. English Oak Wheel Back Windsor Chair. c. 1860

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1. *English Oak Master's Chair with Rush Bottom. Turned Legs and Ladder Back. c. 1820.*

2. *English Oak Geometric Chest. c. 1720. 38" high, 37" wide, 21" deep.*

3. *English Oak Settle with Paneled Back. c. 1730. 38" high, 72" wide, 32" deep.*

4. *English Oak and Ash Broadarm Windsor Chair. Turned Legs with Hand Shaped Solid Seat and Turned Supports. Shaped Pierced Splat. c. 1800.*

5. *English Oak Corner Chair with Plank Seat. c. 1800.*

6. *English Oak Queen Anne Dressing Table. Drawers Crossbanded in Mahogany. c. 1720. 27" high, 31" wide, 22" deep.*

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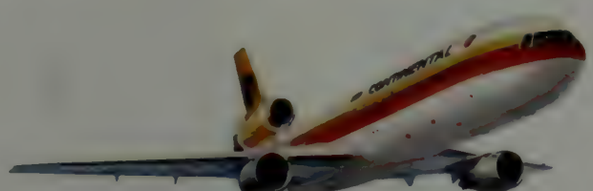
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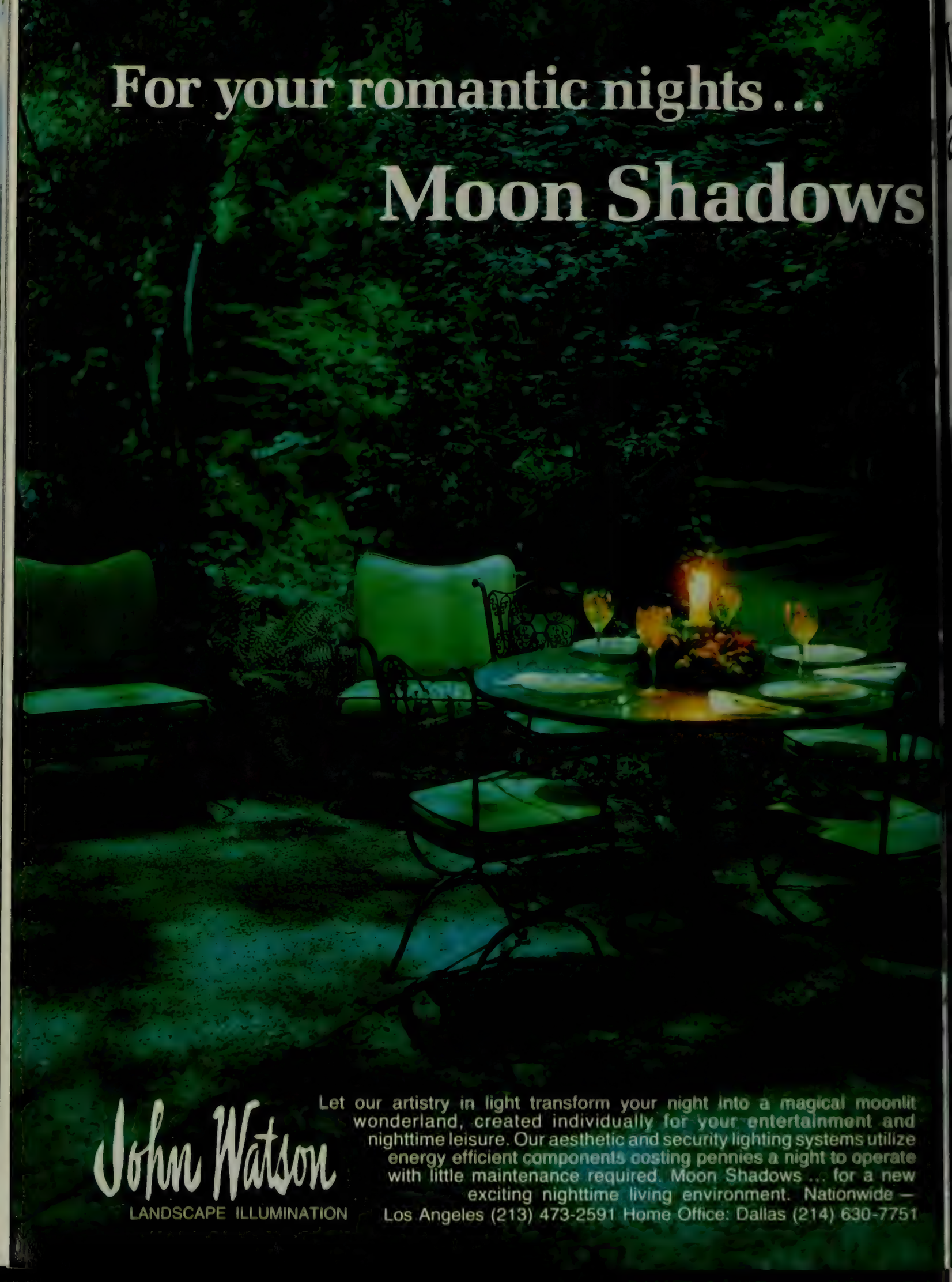
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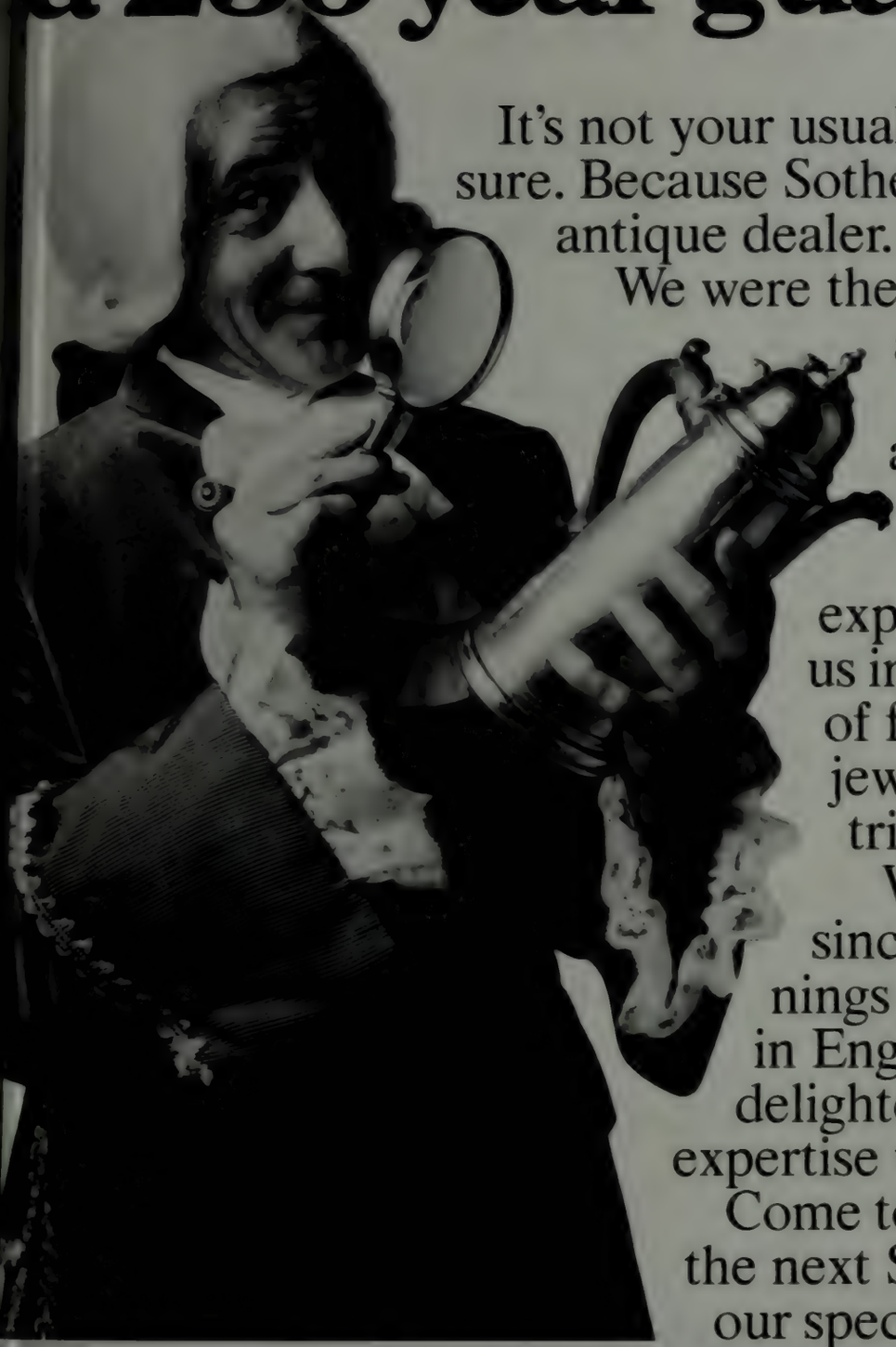


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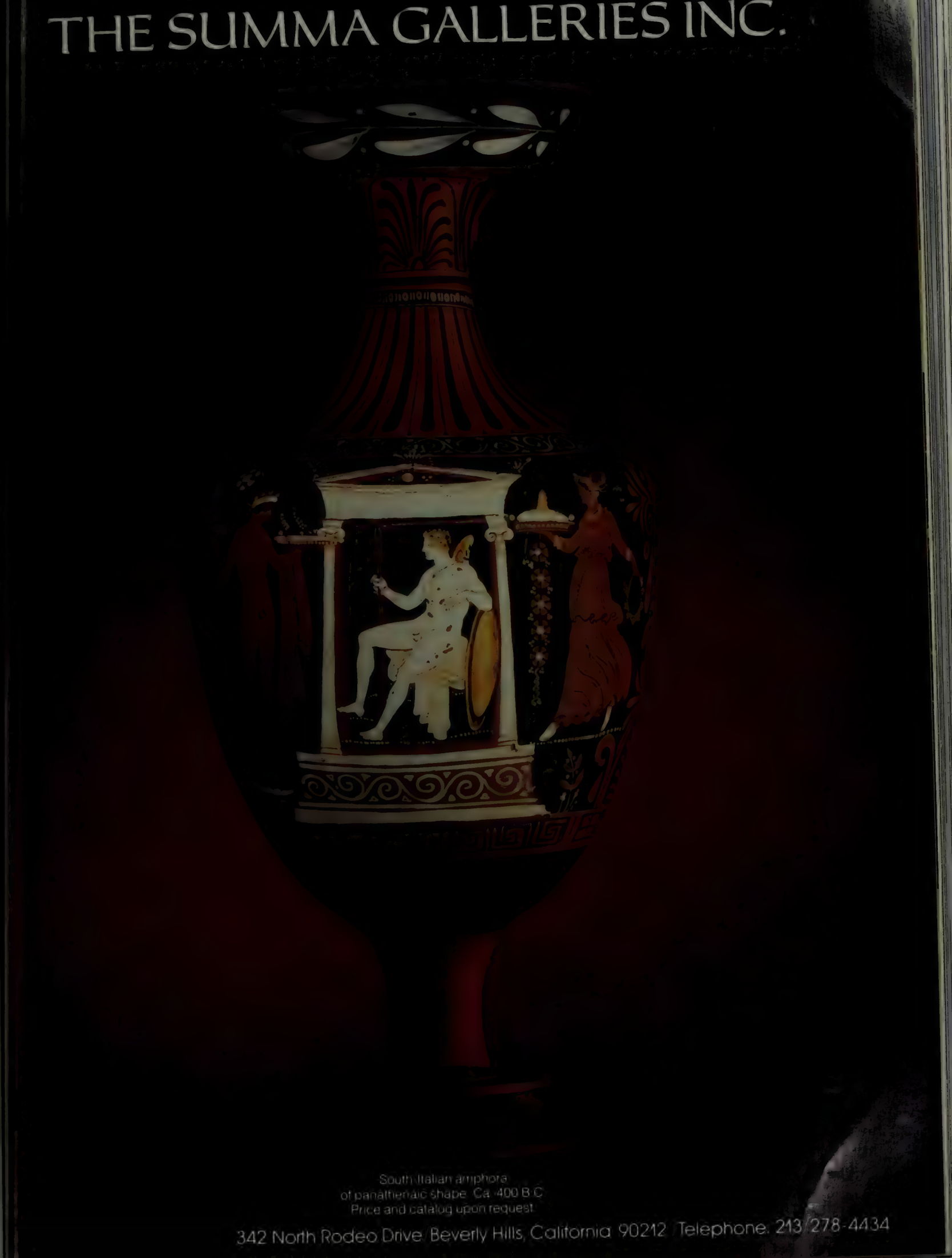
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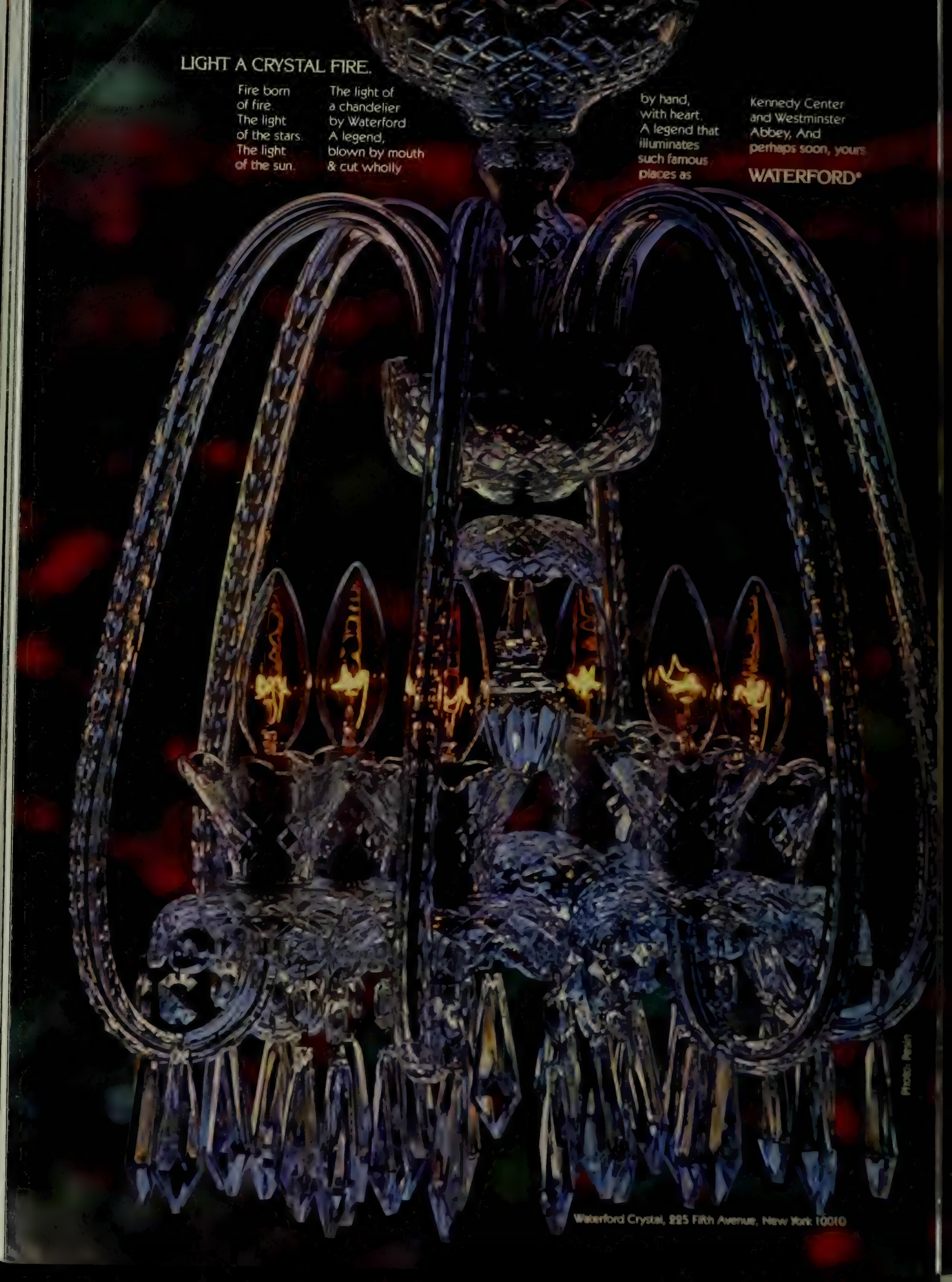
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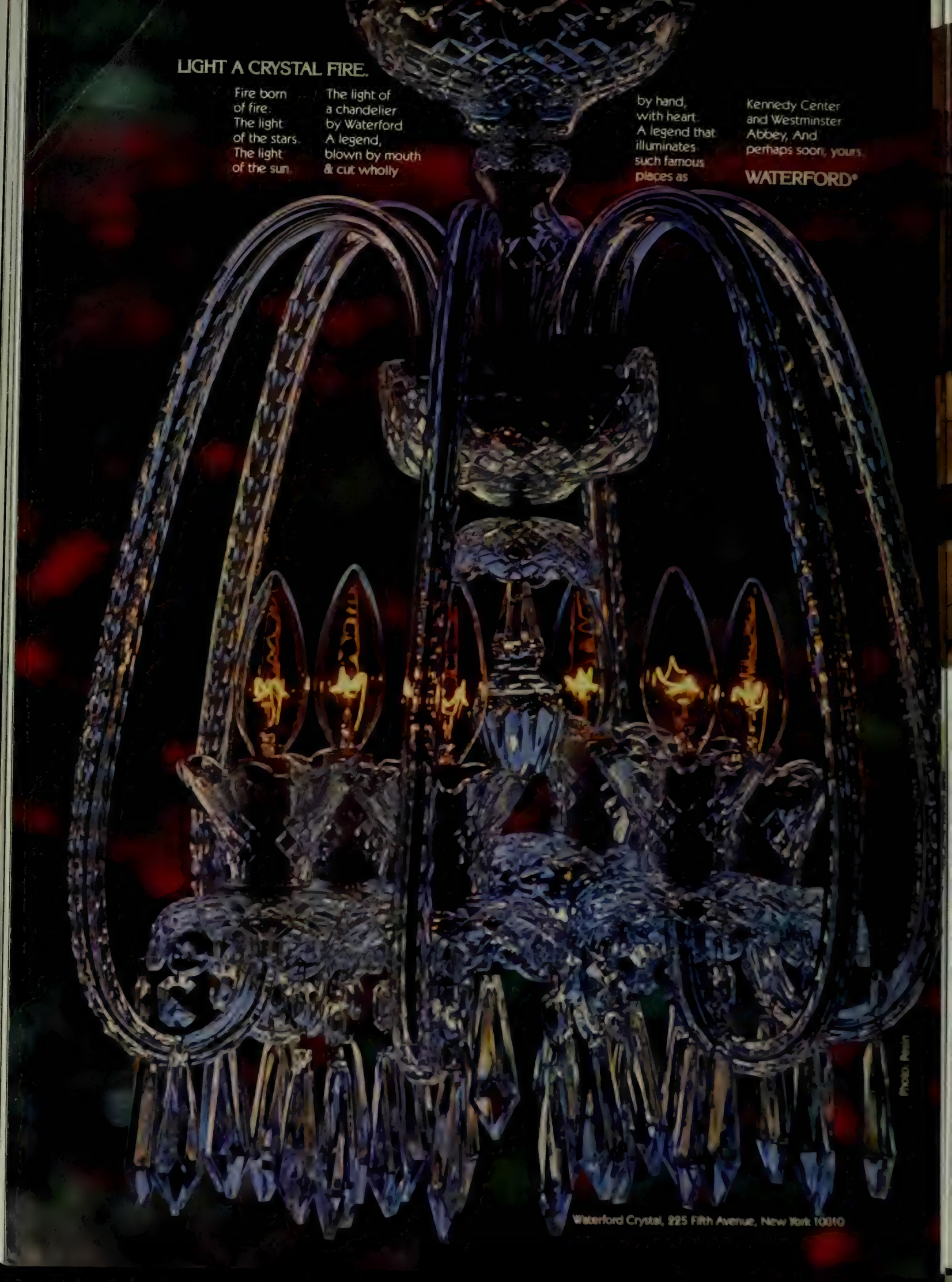


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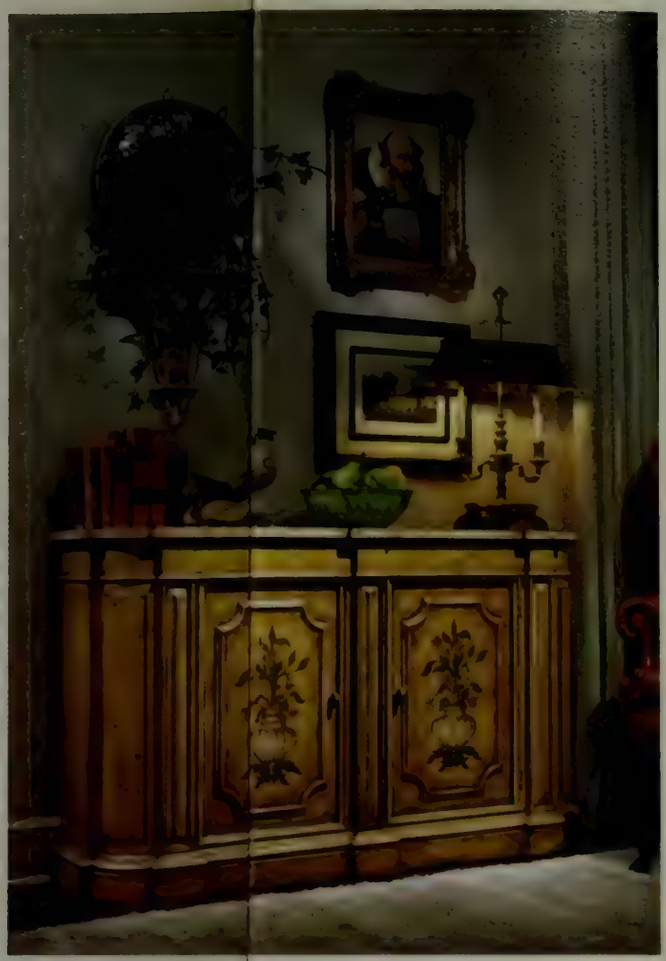
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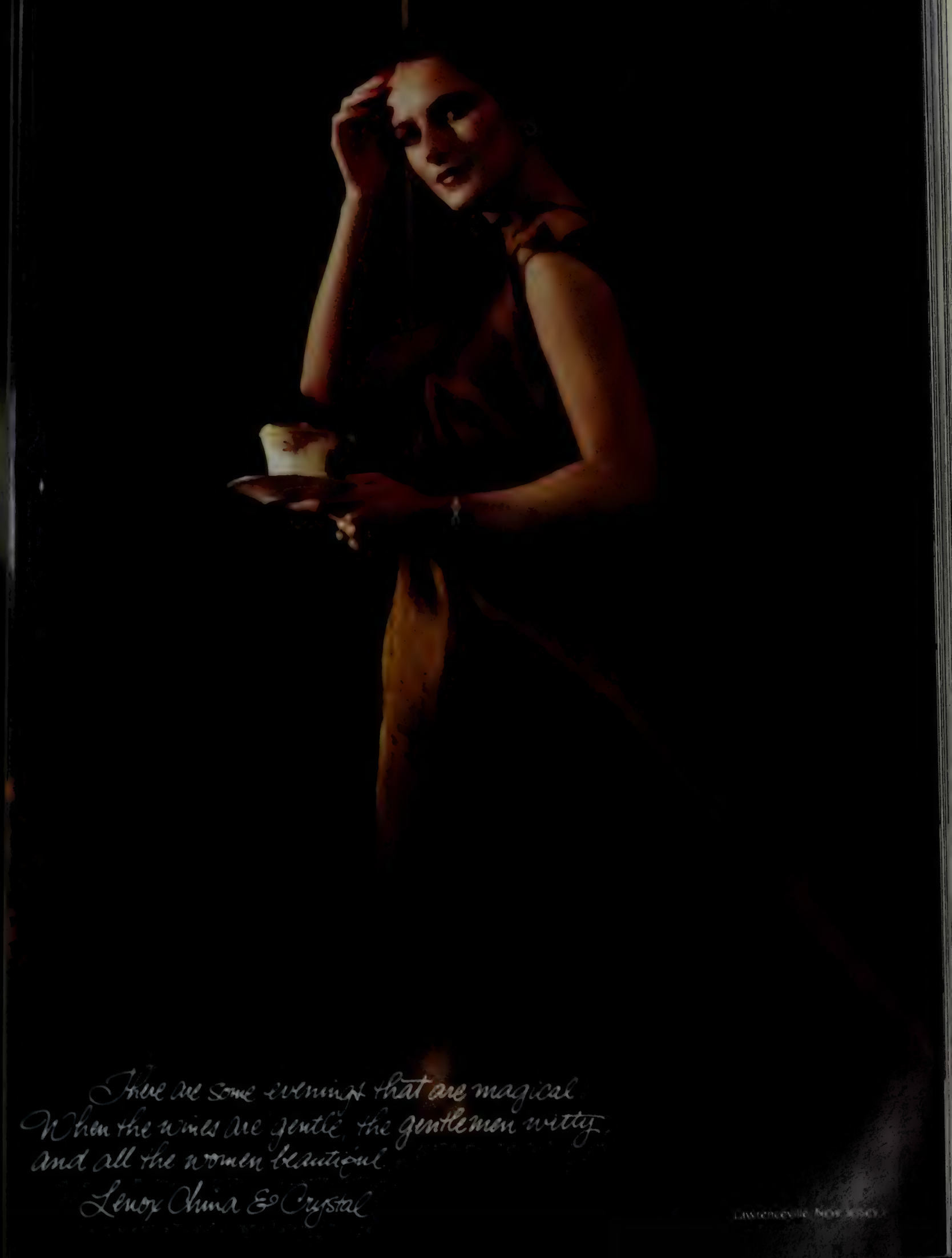
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ARCHITECTURAL DIGEST (ISSN 0003-8520) is published monthly by Knapp Communications Corporation, Cleon T. Knapp, President; Senior Vice-Presidents: Paige Rense, Everett T. Alcan, Rosalie Bruno, John L. Decker; Vice-Presidents: Philip Kaplan, George H. Oestreich, Jr. Executive/editorial offices: 5900 Wilshire Blvd., Los Angeles, CA 90036. Controlled circulation postage paid at Rochester, NY and Los Angeles, CA. SUBSCRIPTION RATES for the U.S.A., its territories and possessions: 12 issues, $36. Canada and all other countries: 12 issues, $50. Single issues in the United States: $3.50; $3.95 in all other countries. New subscriber's first issue mailed within 8 weeks of order receipt. Subscription expiration shown by last 5 characters on first line of address label; first 3 indicate month,last 2 indicate year of final issue. Direct subscription correspondence and address changes to: *Architectural Digest*, P.O. Box 2415, Boulder, CO 80322; direct nonsubscription correspondence to editorial office. POSTMASTER: Send address changes to *Architectural Digest*, P. O. Box 2415, Boulder, CO 80322. Volume thirty-seven/Number eight.



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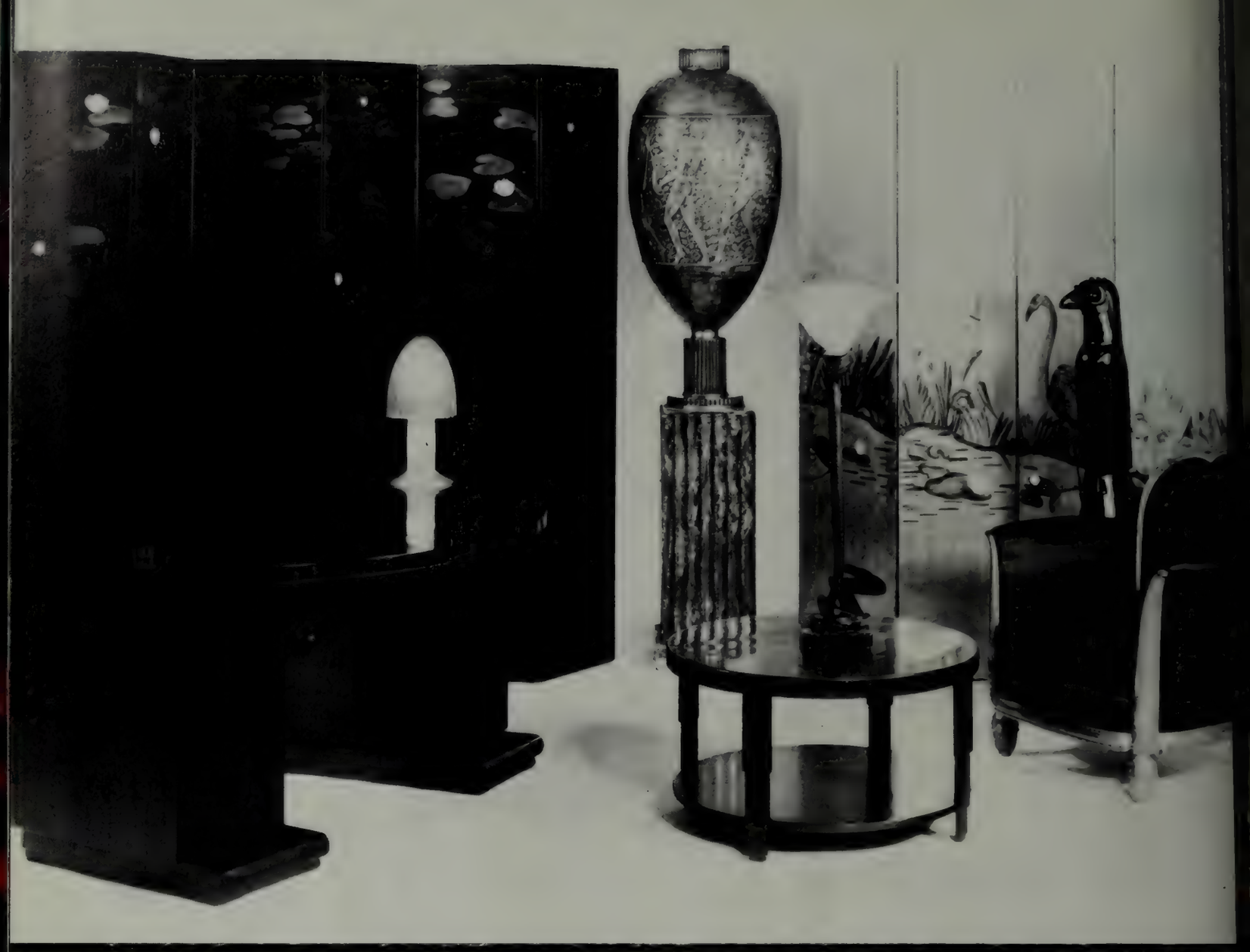


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LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.
Address: Letters, Architectural Digest,
5900 Wilshire Boulevard, Los Angeles, California 90036.

I recently purchased my first edition of *Architectural Digest.* Your magazine left me breathless. It is every interior design magazine on the market, and much, much more. Now a subscriber, I thank you for the experience.

S. Fanning Rakestraw
Atlanta, Georgia

My husband and I would like to thank Mr. Russell Lynes for his beautiful article capturing the soul of the true collector—his dreams, ambitions, and above all his passion for collecting that can only be love. It was a realization to know that there are others who share with us these same innermost feelings. He truly speaks for all, but especially those who collect for "love."

Dr. and Mrs. Bruce B. Brauston
Strongsville, Ohio

Just wanted you to know that the June 1980 issue gave me a great deal of pleasure. I like all your issues, but this current one was special: your "Guest Speaker," short articles, the true world coverage. The total effect on me was sheer pleasure and delight.

Lucy Victor
Miami, Oklahoma

I involuntarily shivered from the chill I felt, looking at the pictures of Ralph Lauren's pristine and sterile interiors designed by Angelo Donghia (July/August 1980). For me, the impressiveness of the "purity and order of the apartment" would last about one minute without the color and warmth of some tasteful art on the walls—old or modern. Surely there is some art to be found to match anyone's taste. I cannot imagine living in a private world without beautiful works of art surrounding me, and books galore. However, it is interesting to see the opposite extreme, and thereby to reinforce my feelings toward art.

Beth R. Temkin
Los Angeles, California

I think the Manhattan apartment of Ralph Lauren is the most refreshingly clean space I've ever seen. There is something so compelling in this example of a home where clutter has been abolished. I can truly appreciate the pleasure it must give this fashion designer and his wife.

Justine Thompson
Boston, Massachusetts

More and more when I open the pages of your magazine I find large photographs of views from apartment windows. It's becoming excessive. I read *Architectural Digest* to see interiors. Endless views of skyscrapers are hardly newsworthy.

Jay B. Crimms
Greenwich, Connecticut

Oh, how much I do enjoy your magazine! I am always looking forward to my next issue. By nature I am a dreamer. So you provide me with a game; yes, I pretend to live in some of your exquisite castles and homes and I simply feel great. *Vive la rêverie!*

Marie Hoekstra
Tokyo, Japan

Although the influences of East and West can be gracefully combined, I have just one thing to say about designer Alex Fradkoff's Manhattan apartment, which appeared in the April 1980 issue of *Architectural Digest*: Oriental artifacts do not necessarily an "Oriental Peace" make.

Satoko Watanabe
Santa Barbara, California

"Oriental Peace: Tranquillity and Subtlety in Manhattan"—the apartment of Alex Fradkoff that you showed recently is, I feel, poetic and very beautiful. Further, it seems to me a unique and viable design for a small city space. I am inspired by it.

Gregg R. Taylor
New York City

After three years as a faithful sub scriber to your fine publication, I mu congratulate you on the fine visua presentation of interior design an architecture. As an amateur photogra pher, I look forward to the visual rich ness that is portrayed in every issue. often spend many quiet moments ana lyzing every photograph and I am al ways surprised that rarely a lamp cor or an electrical outlet is present. thank you very much for your Ma 1980 cover, complete with electrica outlet. My search has ended. I agai look forward to the next issue.

David A. Lask
Santa Cruz, Californi

The photography and reading materia in *Architectural Digest* have been a constant source of enjoyment through many years—my compliments to you Of special interest to me, in your Apri 1980 issue, was the article about George Sand's homes, in which the bust of her by Aimé Millet was shown Aimé Millet was my great uncle, and little known in this country. It was a surprise and a thrill to see his work on the pages of your magazine.

Virginia Millet Hawes
Winnetka, Illinois

How delightful to relive those long ago summers in George Sand's country home in France, when her friends arrived in handsome carriages to share a bohemian, creative holiday through the thoughtfulness of their gracious and generous hostess. What a colorful tapestry of ideas these artists must have shared as they walked in the garden and gathered at the friendly table with their children to savour Sand's gourmet cooking! Your well-rounded story, in addition to the picture details, brought out facts not generally known about George Sand. Thank you for the magic!

Dr. Pauline M. Clinchard
Glen Ridge, New Jersey

THE CASE OF ·THE· 'AON BRAICH'



One rainy evening, a man with Gaelic on his breath delivered to my door a case of Glenfiddich. "Aon Braich," he murmured. No one here by that name, I mused. When I looked up, he had disappeared.



Upon cracking the cache of Glenfiddich with my Scottish Rites hatchet, I found each bottle of this distinctive malt whisky to be of triangular shape. Evidently, there were more sides to this story still.



Examining the label, I detected a most intriguing clue: Glenfiddich is Gaelic for 'Valley of the Deer.' Had this peculiar charade been nothing more than a cleverly staged stag party invitation?



A sudden revelation struck me like a belt from Savile Row. Perhaps the peat-stained pages of MacTurf's 'Scotch On The Lochs' would hold the explanation. I reached for my volume – but the book was gone!



It was then my friend MacIntosh rang. "Aon Braich!" he intoned. That strange name again! "I'd have returned the book myself, but with this downpour..." Then I saw my MacTurf tucked 'midst the malts.



A newly-marked page revealed that it was the Glenfiddich that was 'aon braich,' or single malt. One sip confirmed its singular character. Rarely had a case led me to such a splendid solution.

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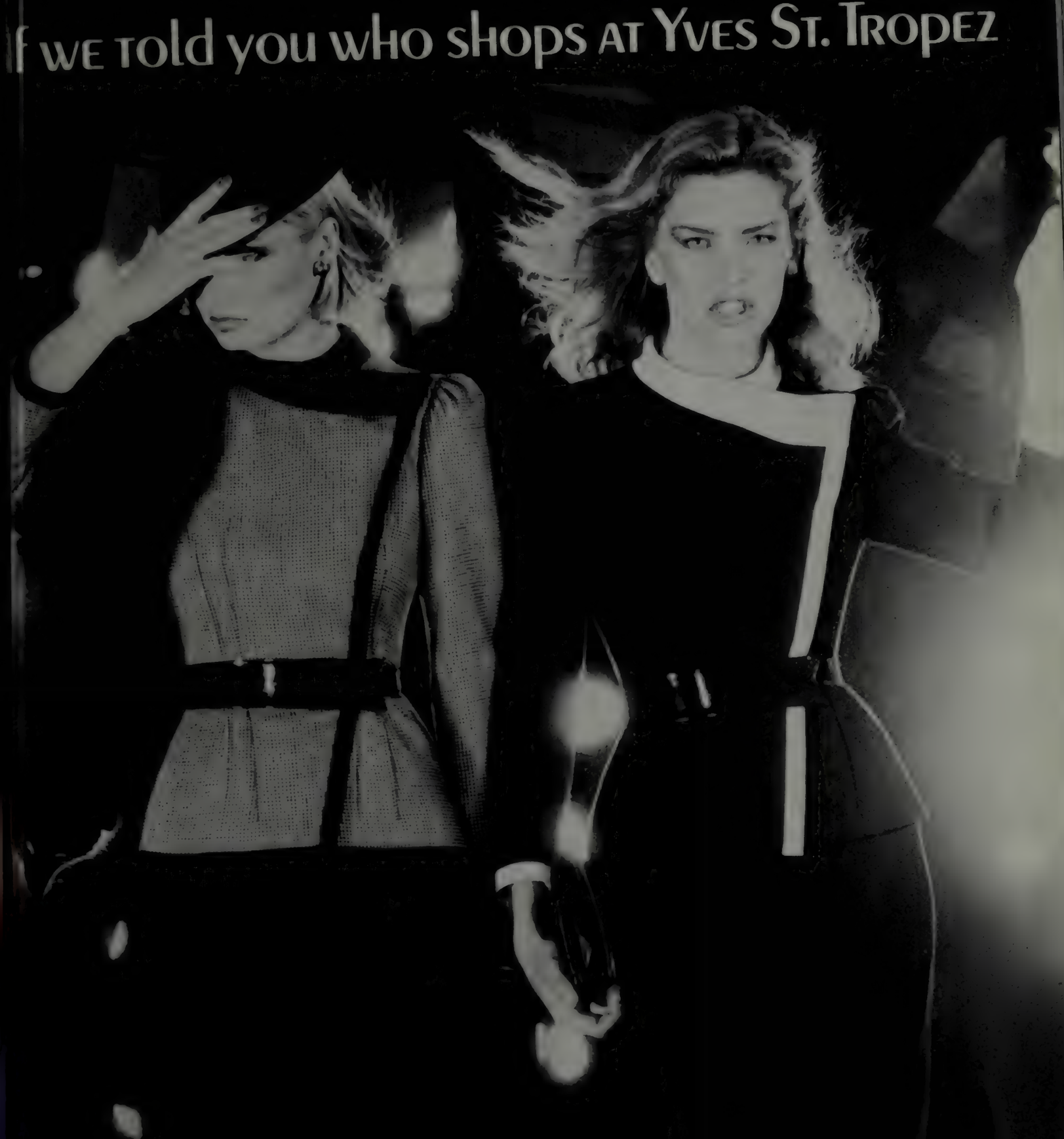
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Recently, on the "Today Show," I was asked what interior design trends I had noticed lately. That brought to mind the way in which design concepts and tastes move in cycles. For example, we are beginning to see the return of color in interiors, after a long period of what someone referred to as being "beiged to death." Bright color was very much a part of the design sense of the 1950s (remember chartreuse?) and it continued with even more cheerful exuberance in the 1960s. Now it is surfacing once more. This is not to say that the use of color is a fad. It is natural to want color in our environment, since it can stimulate and nourish us. Just as natural is the need to have respite from color—to be soothed by placid and neutral surroundings. It is the opportunity of every decade to rediscover the basic elements of design, reshuffle them with a fresh hand, and add something we perceive as new.



Skrebneski

Paige Rense
Editor-in-Chief

Tour de Force

"I like a room to look glamorous," announces designer Tom Britt, "whether the style is eighteenth-century English, French or Oriental." The designer does have an undeniable dash about him as he moves about one of his interiors, describing every detail dramatically. Mr. Britt's services have long been in demand in New York, and in his native Kansas City, where he bases his firm, and farther afield in Bogotá and Mexico City. He is also one of the great international shoppers we know, enthusiastically traveling the world in search of new objects and materials that often find their way into his designs, adding the exotic to the glamorous. *See page 72.*



Fabian Bachrach

Thomas Britt

A Finca in Extremadura

It is always a pleasure to encounter Duarte Pinto Coelho, in Europe or wherever his travels take him. His first appearance in our pages occurred several years ago, when we showed his flat in Madrid, with its particularly memorable dining room (see *Architectural Digest*, September/October 1975). Now we know his country house in Trujillo, in western Spain. The area is rich in old houses and castles, including one that Sr. Pinto Coelho restored for Americans some years ago. And when he began looking for a country estate for himself, he naturally came to this ancient and beautiful town. *See page 80.*



Duarte Pinto Coelho

Architecture: Robert Venturi

The first time we showed Mr. Venturi's work was in the January/February 1978 issue—one of the first in our series showing new residential projects by leading contemporary architects. In this issue, the house we show is in Bermuda. Principal partner in the Philadelphia firm of Venturi, Rauch and Scott Brown, Robert Venturi is one of the most influential architects of his generation. He is rightly credited with beginning the so-called postmodern movement. His humanistic approach has formed the basis of much in present-day architecture. *See page 88.*



Robert Venturi

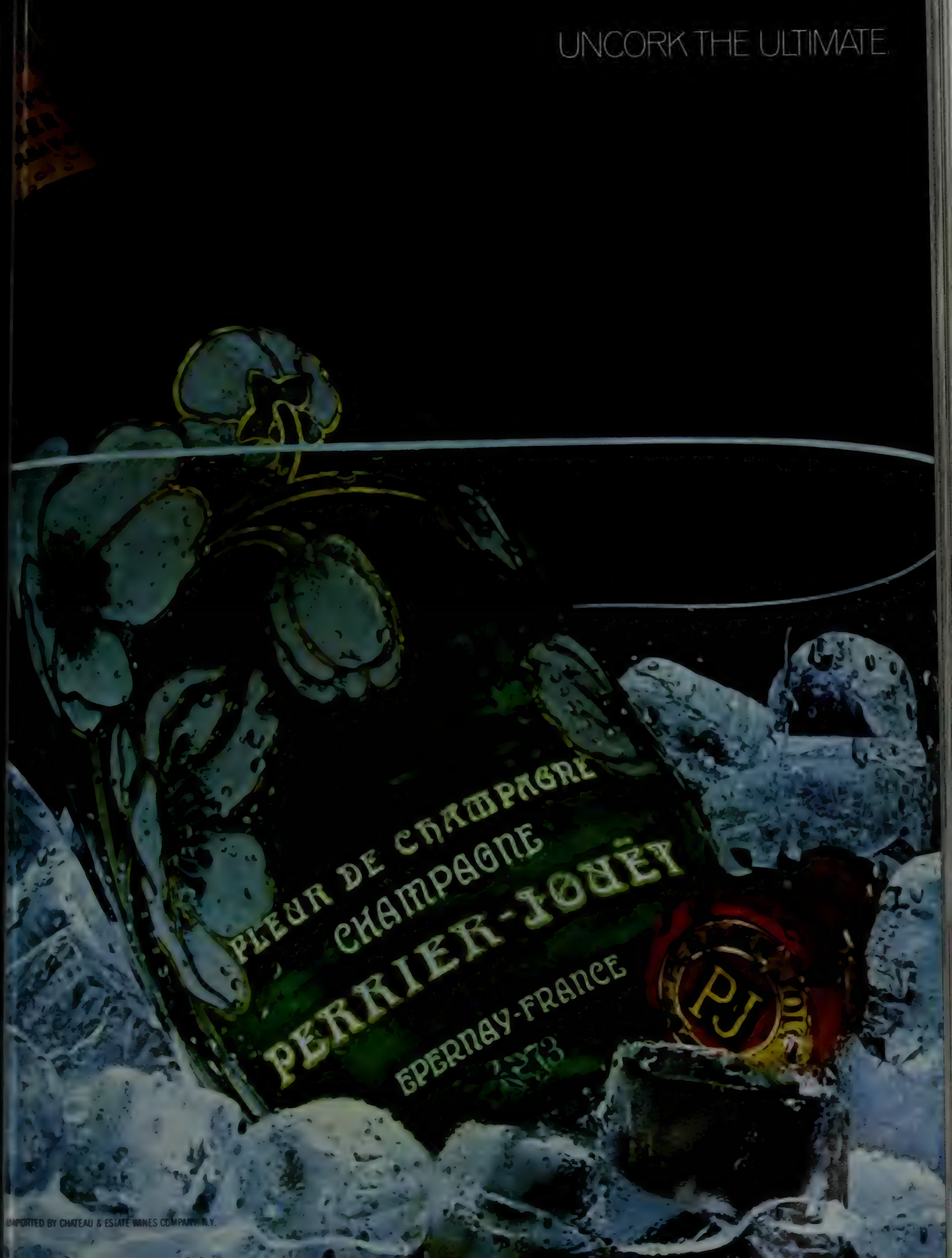
The Collectors: A Distillation of Taste

Douglas Cooper is not simply a collector of art—he has long been an important figure in the world of art itself. The great of the world were his guests at his *Château de Castille*, where the wall by his friend and neighbor Picasso is an abiding legend. He is particularly well known in the United States for "The Cubist Epoch," the landmark museum show and its definitive catalogue. In this issue we



continued on page 20

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JEAN PATOU

PARIS

continued from page 16

show Mr. Cooper's present home, an apartment of three rooms in Monte Carlo. The designer for this apartment was Billy McCarty, who has had the benefit of a long association with Mr. Cooper. *See page 96.*

Unorthodox Mixture

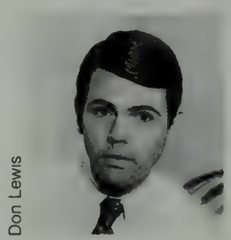
The apartment of designer Gérard Bach was one of the surprises unearthed in the quiet city of Geneva. Mr. Bach has shown that he possesses a bold hand with color, and he does not hesitate to use it in his own residence. One thing we noticed was his ability to create a harmonious visual effect by bringing into play an entire range of colors, from high pastels to somber shades, without ever a jarring view or note. *See page 102.*



Gérard Bach

Beach House on the Pacific

When he bought a home in Hawaii a few years ago, designer John Cottrell officially began his retirement from the design field, announcing that he was taking on only those projects that interested him especially. One of those is a grandly scaled beach house, shown in this issue, which used to be the oceanside retreat of Louis B. Mayer. Mr. Cottrell has closed his offices in Los Angeles, but happily he always seems to come out of retirement for just one more interesting project. *See page 114.*



Don Lewis

John Cottrell

An Ambassador at Home

A happy chain of events brought us into contact with Portugal's ambassador to the United Nations, Vasco Futscher-Pereira, and his talented wife, Maria Lucia. We met them first at a dinner party given by Emily Landau, and then again, quite by chance, after their New York home had already been photographed for the magazine. Mrs. Futscher-Pereira is a designer, a profession that has undoubtedly made diplomatic life, with its constant moving, infinitely more agreeable. "Experience, I suppose, made me a designer," she told us with great modesty. *See page 120.*





Ambassador and Mrs. Vasco Futscher-Pereira



John Stefanidis

Angler's Haven

London-based John Stefanidis always manages to come up with something novel and intriguing. When he mentioned a house in the north of Scotland to our London correspondent Elizabeth Lambert, dark baronial halls and the persistent chill of granite-clad rooms came to mind. But it became apparent that he meant something quite different—a fishing lodge on the river Dee, in Aberdeenshire, a Norwegian log house with rooms of honey-colored wood. It was quite different, and quite to our liking. *See page 128.*

Architectural Digest Visits: Mr. and Mrs. Mike Douglas

We first got to know Mike Douglas as a guest on his television show—twice, in fact, when it still originated in Philadelphia. Since then, the show has moved to Los Angeles, and so have Mike and Genevieve Douglas. With designer Ron Wilson, they have restored the former estate of the late Harry Cohn, legendary president of Columbia Pictures. Mike Douglas keeps up-to-date on his guests' latest films in the screening room where Harry Cohn once reigned. Says Mr. Douglas, "I wish I had tapes of the conversations that have gone on in this room." *See page 136.*



Russell MacMasters



Russell MacMasters

Mr. and Mrs. Mike Douglas

Sophistication

"This is a very New York apartment, for very New York people," says Robert Metzger, of the design we show in this issue. "I wanted to create a totally modern, sophisticated environment," he continues. The designer has a solid background in antique furniture, having worked in that field for seven and a half years before forming his own interior design firm. This residence is fully contemporary, however, showing his same sure touch, without the benefit of spectacular individual pieces. Much drama and visual interest here derive from startlingly deep and mysterious gem colors. *See page 162.* □



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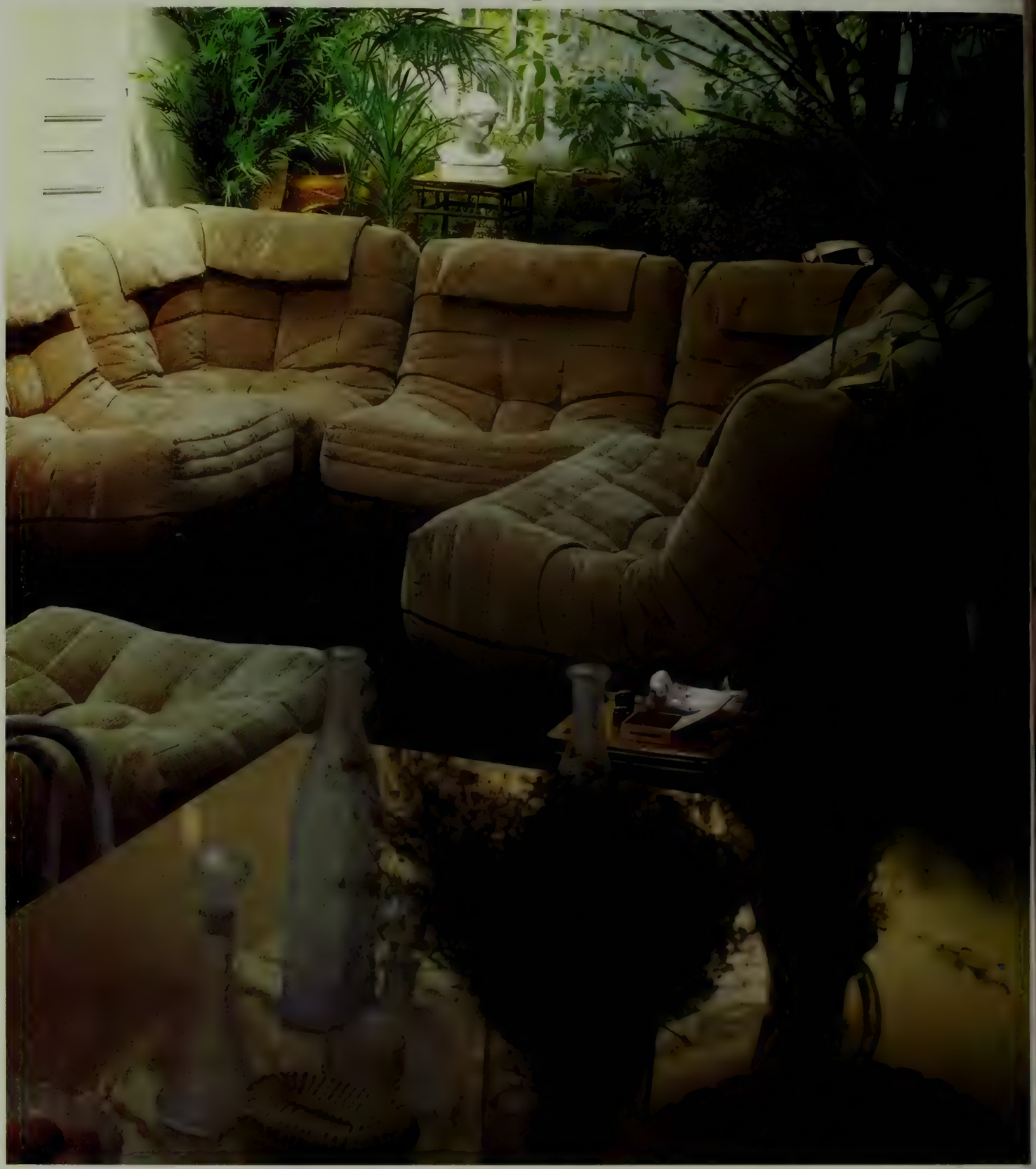
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Houses I Have Loved

by Diana Vreeland



Horst

Diana Vreeland relaxes amid the elegance of her Park Avenue apartment's vivid décor. Here she recalls her homes and those of friends.

THOUGH I HAVE SPENT my working life in the so-called world of fashion, I am as susceptible to the charm of places as to the charm of clothes.

I was born in Paris, spent part of my early married life in London, and have lived for many years now in New York. So I feel equally at home in all three cities. But I feel almost the same way about Rome—even if I can't walk two blocks there and find my way back—simply because I love the atmosphere, the beauty of the buildings, the quality of the Romans' lives.

Living with Style

When I became editor of *Vogue*, in 1962, one of the things I enjoyed most in my work was the feature called "Fashions in Living." I started a series of articles about well-known and lesser-known houses and apartments, estates and gardens in Europe and the Americas, and about the way those places were lived in and loved by the human beings to whom they belonged. It was a subject I personally found absorbingly interesting, so I assumed it would interest the magazine's readers, too. After all, I was the average woman—with, let us say, "special opportunities." Many of the articles were about the homes of people who were my longtime friends—but not all, by any means. Yet not one single homeowner said no, when I asked permission. No doubt the times were favorable: it was no longer considered "bad taste" to allow one's possessions to be described and photographed. I can't help thinking those articles started quite a fashion themselves.

My interest in the subject developed when I had a home of my own. Of my room in my parents' house in Paris, when I was a child, I remember nothing except that it overlooked the Bois de Boulogne—but otherwise it was terrible. The reason was that my mother wasn't remotely interested in her material surroundings. She was bored with domesticity and was always dreaming of going off to Nairobi or Alaska or one of the other places that seemed remote and exciting in those days. She did enjoy entertaining and she served wonderful food, but that was as far as my mother's idea of home life went.

After I married Reed Vreeland, our first home was in Albany, New York. It was a miniature house, part of the mews of Mrs. Lulie Van Rensselaer's house, designed by Stanford White, on State Street. Lulie Van Rensselaer was the last Dutch-American grande dame. She gave impressive dinners to learned professors to whom she dictated on matters of scholarship. But in one respect she was very avant-garde. At her dinner parties, gold-tipped cigarettes were offered to the guests, including the ladies. In our own little house, I did over the whole ground floor in yellow, painted the front door scarlet, and had a sofa upholstered in black satin—a racy color combination for Albany then.

A Home in London

The house where Reed and I lived in London in the 1930s was at 17 Hanover Terrace, Regent's Park. It had been built by John Nash, and a previous owner had been Sir Edmund Gosse, the distinguished critic and literary host of late-Victorian and Edwardian London, from whose widow we bought it. When we moved in, there was hardly a spigot or a faucet in the place. I can't imagine how the Gosses had their dishes washed, let alone all the rest. The first thing we did was install five bathrooms—one for Reed, one for me, one for our two young sons, and one each for the nurse and the butler. I loved that house. It had windows down to the floor, the high-ceilinged rooms overlooked our garden giving onto the park, and I carpeted as much as possible of the floor space with flowering plants. (We had a fine gardener—in my opinion one of the most important luxuries in life.) On either side of the front door stood a bear, in clipped box; on the balcony above there were bizarre boxwood animals with cropped tails and little heads; and window boxes on the balcony of the drawing room, on the garden side. The entrance to the garden was through the kitchen door. Close by, below ground level, was one of my favorite spots of all—the larder. People who are only used to refrigerators don't realize how much better food keeps in an old-fashioned larder's fresh coolness. And it always *smells* so good, too.

In our London drawing room I had the walls painted the color of the

continued on page 32



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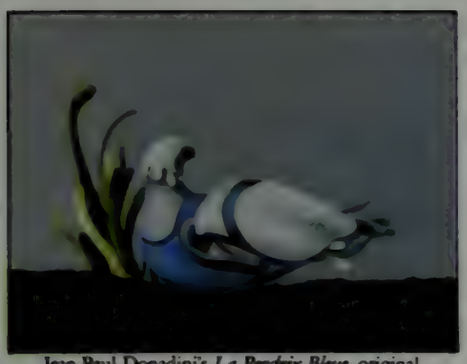
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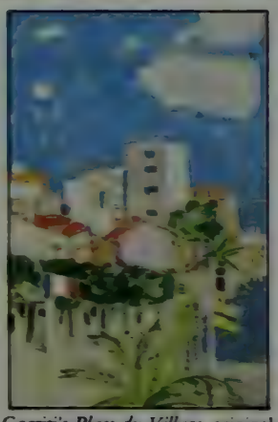
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Diana Vreeland—Houses I Have Loved

continued from page 28



Champion Pictures

Objects enliven a living room corner: an heirloom mirror, silk embroidery pictures, the tiny gold crown once worn by dancer Karsavina.

faces on a coromandel screen. All the doors were in orange lacquer, and so were the risers of the stairs. On the children's floor, each door was painted a different color—delicious lavender, blue, pistachio green. The maids had rooms over the garage, with their own baths, too. We installed steam heat throughout; that was something many of the English weren't used to then. Two of our housemaids later went on to employment at Buckingham Palace.

After we returned to America in 1937, we lived in a succession of New York apartments, and for twenty years we had a house in the country at Brewster, New York. It must have been the only house in the United States with an "elephant barn" on the premises; the place had once been P.T. Barnum's summer headquarters. But what I chiefly remember—and miss—was our garden. Reed was head gardener. I was gardener's boy. We planted masses—but *masses*—of bulbs, made white-lilac walks, stuffed the herbaceous borders with the scarlet poppies that are my passion. We had two ponds, and our woods were full of wild violets.

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continued on page 34

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Diana Vreeland—Houses I Have Loved
continued from page 32



Champion Pictures

A Louis XVI mirror reflects Mrs. Vreeland's bed, designed by Syrie Maugham, and fabric made to echo the living room's bold pattern.

some time after World War II most people didn't have interior decorators to do their homework for them. Before then, we just made our own mistakes. Today, capable decorators abound, and I am all in favor of that—even if it does help to have a rich godmother if you want to have your rooms done over professionally. For me, a good decorator is someone congenial who can "change" things, who is familiar with the best workmen, who doesn't mind being told what I want, who has the practical knowledge that I lack. Like doctors, they exist to be *used*, when required. My old friend Billy Baldwin kept our Park Avenue apartment up to scratch until he retired. Now all I need is a lad who knows the good workshops.

I have mentioned that I love Rome, so it is understandable that I was delighted when one of my sons, not long ago, bought himself an apartment there. But I should add that there is no chance of his inviting me to stay. For years now I have never been allowed to stay with my relatives. My only sister wouldn't dream of inviting me inside any house of hers for more than a cup of tea—for good reason: I am famous in my

continued on page 36

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Diana Vreeland—Houses I Have Loved
continued from page 34



Horst

Mrs. Vreeland recalls the rare hospitality at Mouton, where Pauline and Philippe de Rothschild provided luxurious appointments.



Horst

Well-equipped antique desks in Mouton's guest rooms were incentives for Mrs. Vreeland and others to handle their correspondence.

family for being the world's most difficult houseguest. I have to have the ultimate in sensual comforts, such as an electric fire in my bedroom to get me out of bed around noon, and another in my bathroom.

Surprisingly, however, there are one or two houses where I *have* been asked to stay. Lady Mendl's *Villa Trianon* at Versailles, in the 1930s, is the first to come to mind. It was the most comfortable house in France then. After a rocky flight from London on a rainy day, I would be shown into one of her little toile-de-Jouy bedrooms, where my dressing gown was already laid out, my bath was drawn, and a maid came in on the dot to tell me when it was time to dress for dinner. Elsie Mendl had the nerve to improve the French eighteenth-century atmosphere with a touch of twentieth-century American efficiency. I used to be maddened when certain French friends complained about the simplicity of her cuisine. Many beautiful Parisians would have lasted much longer if they had eaten more of her shepherd's pie and less of their sauce béarnaise.

The other haven of hospitality that I love to recall is the château *Mouton*, near Bordeaux, where Philippe de Rothschild and his late wife, American-born Pauline, together created an atmosphere, an interior, a whole way of life, unique and unsurpassed for its beauty, luxury and sense of ease. Consummate care and attention to detail were the keynotes of Pauline de Rothschild's treatment of her guests. Everything was out-and-out perfection—from the soaps and bath essences, the flowering plants, the lamp beside the tub for reading, to the meals—in an ever-changing succession of lovely rooms. Sometimes the sheer luxury of it all was almost too much even for me. Every morning on waking at Mouton I would find that several of the multitude of exquisite ribbon-laced pillows from my bed had cascaded to the floor during the night.

Few if any people today, in their wildest dreams, would attempt to emulate Mouton. Yet everyone with a house or an apartment or a room is free to enjoy the search for his or her private version of perfection. It has been my good fortune to see many marvels—including brilliant solutions to incredibly difficult design problems. We learn from seeing and observing, again and again.□

Former editor Diana Vreeland, now special consultant to the Metropolitan Museum's Costume Institute, discussed her thoughts on interior design with *Architectural Digest*'s editor-at-large Valentine Lawford. Mrs. Vreeland's book *Allure* will be published this month.



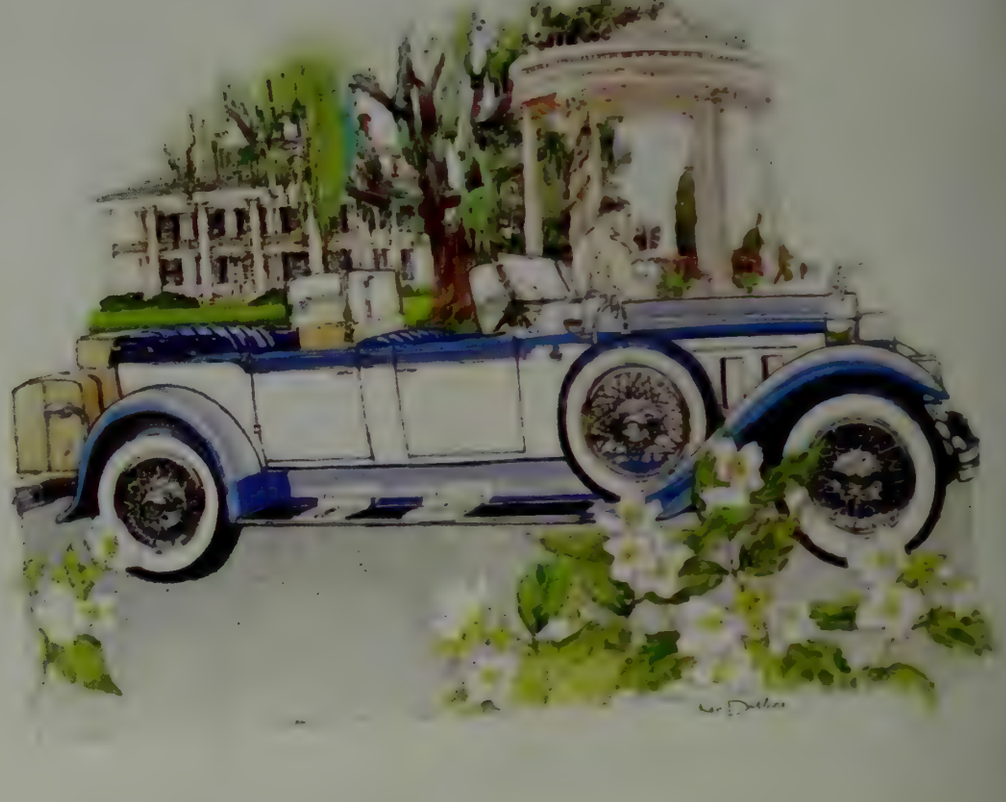
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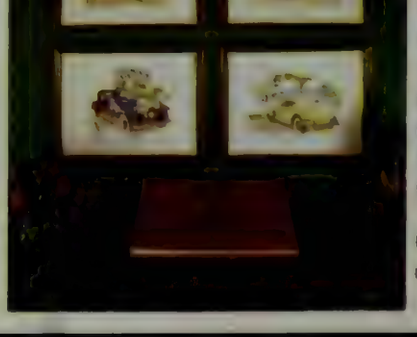
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Architecture and Illusion

MIAMI BEACH is a strip of sand more readily associated with beach umbrellas and bikinis than with cultural history, and especially architectural history. To a conscientious, civic-minded and nostalgic group of Miamians, however, it comprises "the finest collection of Art Déco buildings in the United States and perhaps the world." It has had a good deal of publicity in the last two or three years, and for several good reasons.

The Art Déco Revival

Not the least of these is the revival of interest in a style of the 1920s and 1930s that retired into the shadows of disrepute after World War II, and among sophisticates of the arts, before that. The revival is said to be partly a nostalgia for the Jazz Age of the 1920s, which spawned Art Déco—an age social critics today are inclined to insist was more simple-minded than our present frenetic one and more secure. I am not sure it was. It ended, after all, in a depression followed by a war. There were many who thought that civilization was going to the dogs then, just as there are those who think so now, and for the same reason—failing morality.

But the Art Déco revival is also a sensible concern with not wanting the past to slip away because of neglect or greed, an attitude evidenced by the recent spread of Landmarks Preservation Commissions to hundreds of communities, by the need of cultural historians to have something new to explore, and of dealers to have new/old wares with which to beguile.

The name of the style, like the names of many styles—Gothic, Baroque and the new one, Luminist, for American landscape painting of the nineteenth century—was an afterthought. It derives from what dominated an exposition in Paris in 1925 that was called *L'Exposition internationale des arts décoratifs et industriels modernes*. It was essentially a "machine art" in looks, if not necessarily in manufacture, and it supplanted the turn-of-the-century fashion for Art Nouveau, which, to oversimplify it, was an art of floral forms as practiced by such masters as Hector Guimard—who designed the entrances to the Paris Métro—and America's Louis Comfort Tiffany.



Jane Rady

Russell Lynes comments on two intriguing Pop styles: the Art Déco revival and the current phenomenon he has dubbed Art Disco.



Russell Lynes

A soaring prow colors the Art Déco façade of the Plymouth Hotel (above), built in 1940, in Miami Beach; nearby, the simplified Bass Museum (below), 1936, also recalls that style.



Russell Lynes

Those of us who espoused, sometimes sceptically and halfheartedly, the doctrines of the Bauhaus and Le Corbusier's "machine for living," and defended "functionalism," thought of the Style Moderne—as Art Déco was then called—as "modernistic," and dismissed it as an aberration. Much of it was "streamlined," a word adopted from the design of locomotives and other vehicles in which wind resistance is a factor to be reckoned with. It produced wind-resistant teapots, toasters, bookcases, coffee tables and steam irons that weren't going anywhere. They are now much admired as period pieces—but not for their streamlining.

A Rich Simplicity

Art Déco, as it first flowered and is now being refurbished in Miami Beach, is Pop architecture. It was not for highbrows, as Bauhaus modern and the International Style were. Art Déco was an architecture that had a clean, up-to-date look and was not afraid to use ornament and bright colors for their own sakes. It had a chic simplicity with an element of luxury built in, modern and sybaritic at the same time. At its best, it was very rich indeed—as in the lobby of the Chrysler Building in New York, with its vibrating combinations of metal and inlaid woods, or in the interiors of Radio City Music Hall,

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designed by Donald Deskey and recently refurbished. Murals of garlanded, floating, sinuous nudes ornamented grand staircases in hotels in those days, and etched-glass panels of stylized flowers enclosed telephone booths. It was—to use a cliché of the thirties—"rich but not gaudy." And there was gaiety in its fantasy.



Russell Lynes

Another small Miami Beach Hotel, the Abbey, 1940, displays Art Déco architectural styling.

After World War II, Art Déco was forgotten for about twenty-five years. Examples of it began to turn up in dealers' galleries some years after Art Nouveau was enjoying a revival. It was in the late 1960s that it reemerged as something interesting to collectors, and the first American exhibition devoted to it was held at Finch College in New York in 1970 and subsequently traveled to Minneapolis. It has not, so far as I know, been seriously revived as a style of interior design, though pieces of it—tables, chairs, mirrors, rugs, textiles and lamps, some of splendid craftsmanship and design—have found

Architecture and Illusion

themselves welcome and at home, just as Art Nouveau objects have.

As I suggested in this column when writing about the *Queen Elizabeth 2* (*Architectural Digest*, April 1980), there seems to have been a new, ephemeral style that displaced Art Déco; I called it "Art Disco." (The names of styles are usually



Russell Lynes

The Cardozo Hotel (above), 1939, also in Miami Beach, features a "streamlined" exterior and Art Déco interior detailing (below), which lately have been undergoing restoration.



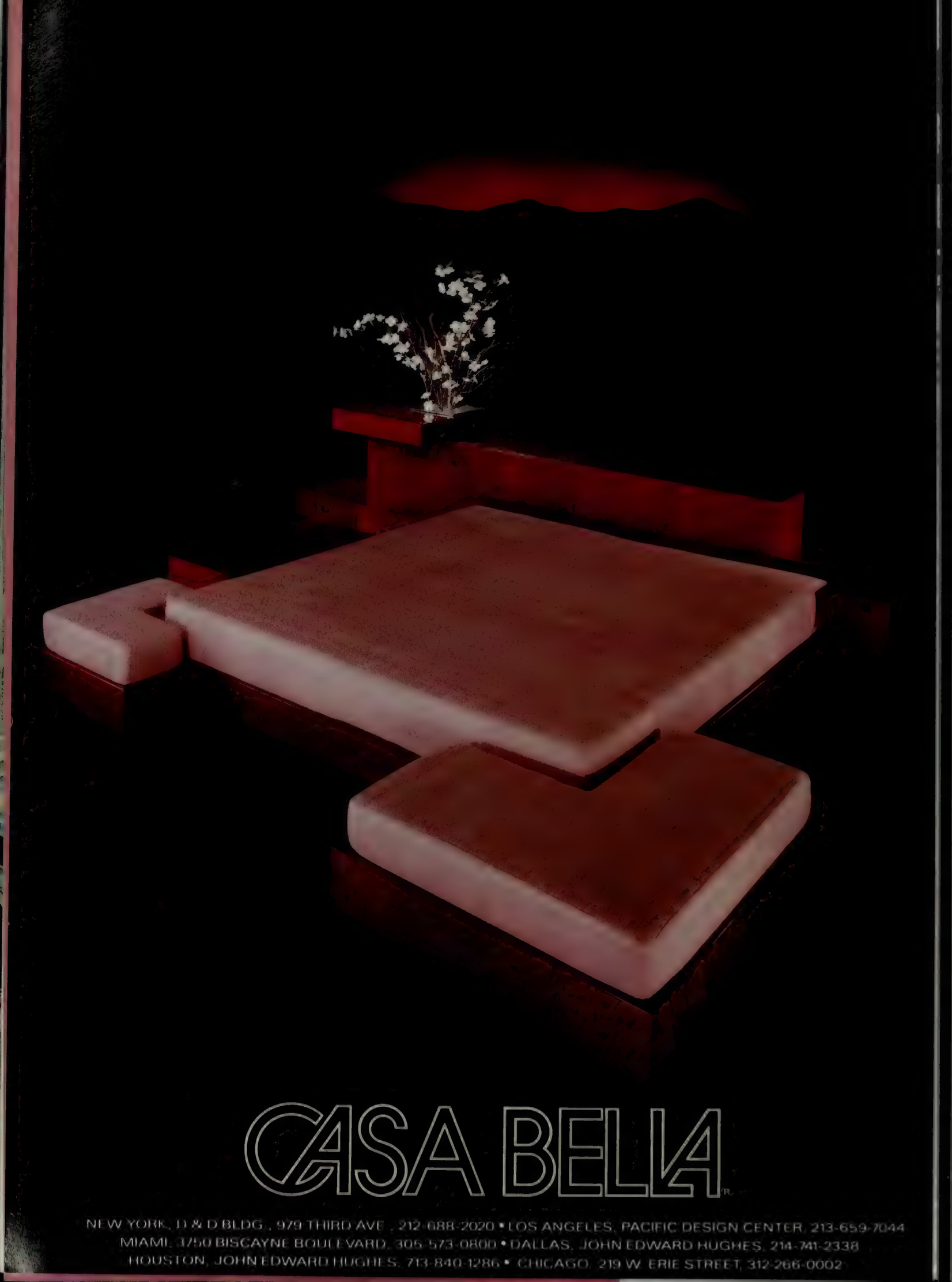
Russell Lynes

afterthoughts, invented, like this one, when the style is dead or dying.) Disco dancing is on the way out, it is said, and so, perhaps, is Art Disco. Small loss, but not uninteresting.

It is a style of illusions—illusions outside of space and time, illusions of frenetic motion. It is there, but it is not there, like the colors that spatter around a dance floor and on the dancers from a revolving mirrored ball in the ceiling. It is a conjuring trick: the light is quicker than the eye. Now you see it, now you don't. *Psychedelic* is a word in its vocabulary. The flashing of strobe lights, which destroy space and time, are part of its

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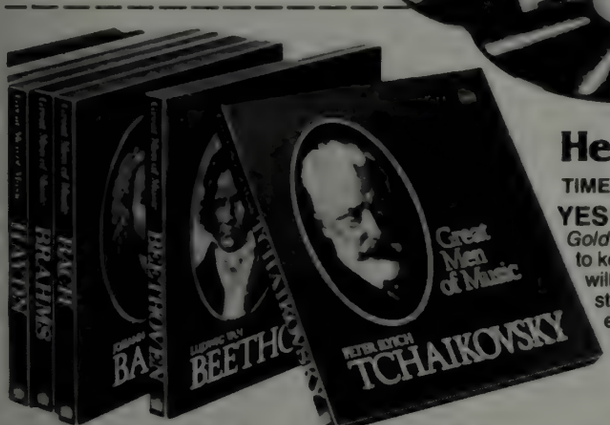
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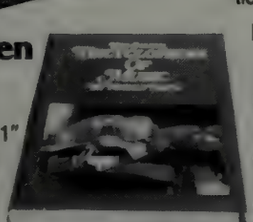
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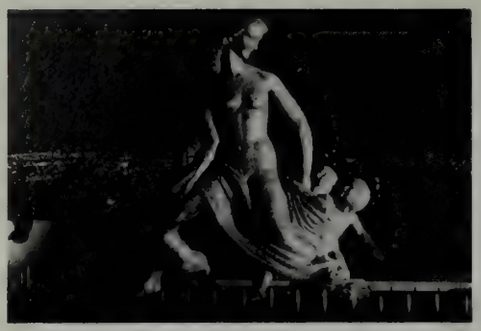
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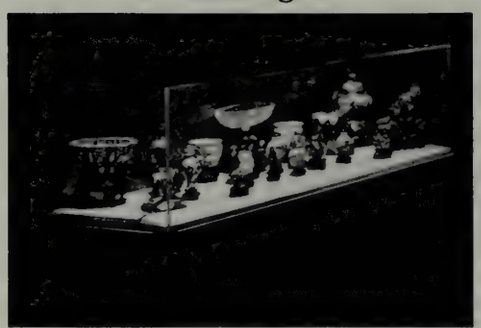
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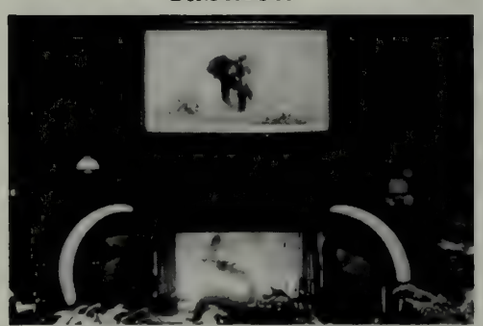
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Architecture and Illusion

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structureless nature. It is more than a style of comforting fantasy; at its extreme it is a style of frantic escape.

It seems to me likely that Morris Lapidus, the architect of the Fontainebleau Hotel in Miami, was the father of Art Disco. He was frankly interested in making illusions of luxury and of providing a setting in which hotel guests might live a fantasy existence. Things were not what they seemed; they were what they seemed to have been in the movie sets of the 1930s. Grand staircases were not for walking up, but for walking halfway up and, like a princess or a movie queen, sweeping down. There were steps up to a platform at the entrance of a dining room so that one could look down on those who were there (and be looked up to by them) as one came down a few steps to the level of the tables—a trick also used in the *QE2*. Stylistically it was a happy hodgepodge, a theatrical concept by a man who had trained at the Beaux-Arts and planned to be a set designer. Obviously Las Vegas took Lapidus's ideas of fantasy and pushed them to the edge of hysteria, both in the dark caverns inside and the gigantic electric signs outside.

Motion with lights and reflections and sound is an important element of Art Disco. Think of the early Wurlitzer jukeboxes (primitive Disco) and the pinball machines that buzz, ring and imitate fireworks. Think of the background of the Academy Awards last April—multicolored whirling and flashing elements in an illusion of unlimited space.

If Art Disco is a style at all, it reflects this particular moment in our national restlessness. Mobility, both physical and social, has always been an American characteristic, but the jitters has not. Art-historically, one could say that it is a stylistic by-blow of Op Art and of kinetic sculpture. One might also say that Pop Art is a parody of Art Disco. In science-fiction films Art Disco reaches its peak, as in *Star Wars*, where illusion with the saving grace of humor is carried beyond the brink of belief. Like much Art Disco, *Star Wars* kids itself.

A friend of mine, an art historian and collector of Art Nouveau, with whom I talked about Art Disco, said, "I see what you mean. It has to do with ambiguity of space." After a moment, he added, "What's more, you can't collect it any more than you can collect conceptual art."

That, we agreed, was quite probably the best thing about it. □



Marc Schreibman



Marc Schreibman

The contemporary style Mr. Lynes has labeled Art Disco was epitomized in the set designs by Ray Klausen for this year's Academy Awards—



Marc Schreibman

an illusory blend of light, motion and limitless space that provided, as did Art Déco architecture, a stylized fantasy environment.

Russell Lynes is a former managing editor of *Harper's* and author of *Art-Makers of 19th Century America*, *Good Old Modern*, and *The Tastemakers*, which recently was republished by Dover Publications. He is now at work on a book about the Cooper-Hewitt Museum.



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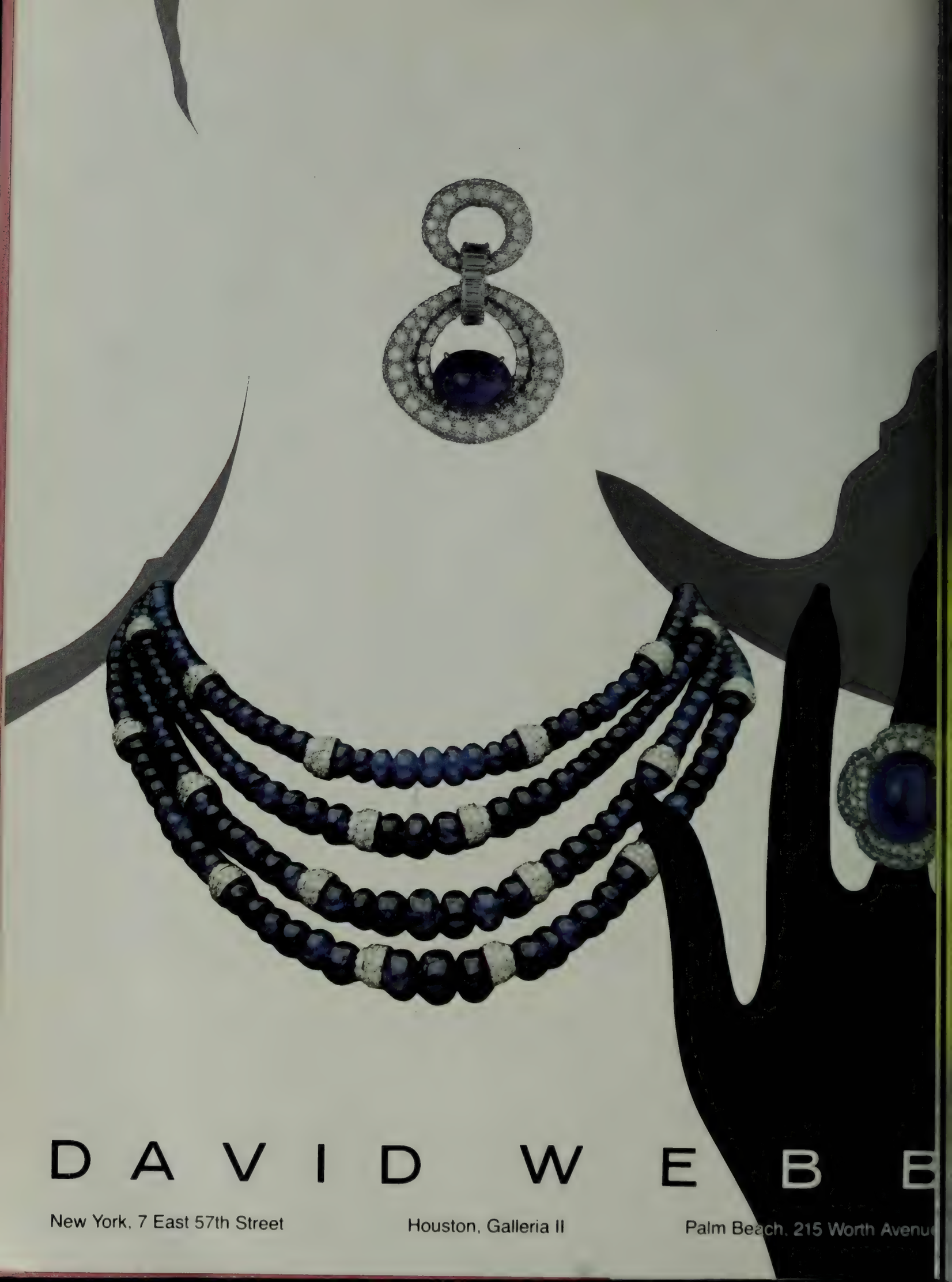
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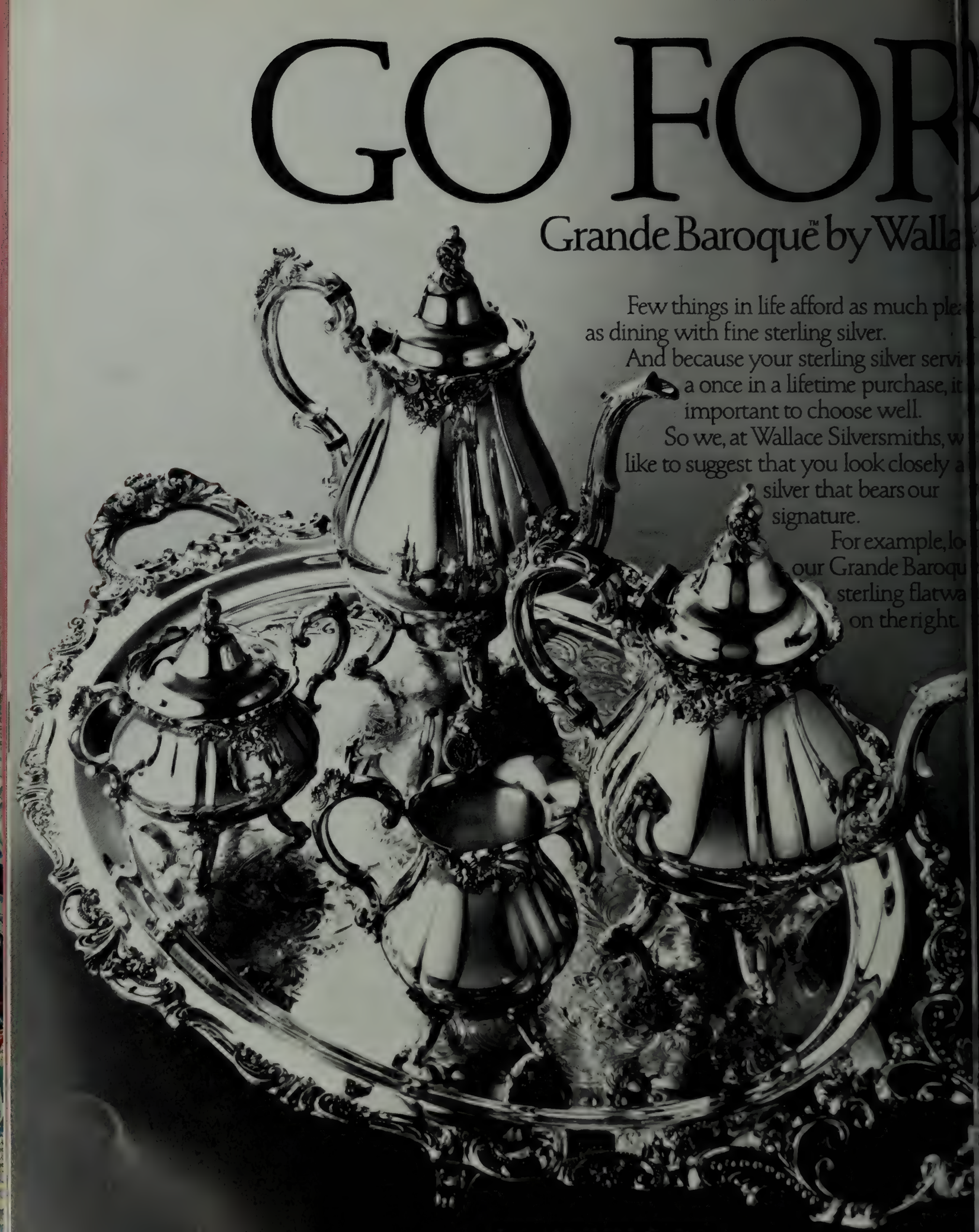
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The Sustained Appeal of Impressionism

by Howard L. Katzander

AT THE APPROACH of each new auction season, collectors, dealers and auctioneers look back on their successes and failures, and forward to the months ahead, their minds buzzing with questions: Should they have sold at last season's peak prices, instead of waiting to see just how much higher the market would rise? Should they have bought in spite of last season's high prices, instead of waiting to see if the market would break? Will consignments continue to meet the apparently insatiable demand? What will the market bear?

The test always comes in the first major painting sales in October. This month the focus will be on the sale at Sotheby Parke Bernet of Impressionist and old master paintings from the collection of the late André Meyer, who headed Lazard Frères, the investment banking firm. This sale will be particularly important because of the stunning results of the sales during a week last May, in which Christie's and Sotheby's rolled up a majestic total of just under $56,000,000 for Impressionist, Modern and Contemporary paintings that surpassed all previous auction records.



Courtesy: Sotheby Parke Bernet

Unprecedented success heightened Christie's and Sotheby's recent 1980 sales of Impressionist paintings. Degas's *Danseuse basculante*, 1883, sold at Sotheby's for a substantial $600,000.

The property of three people whose great fortunes stemmed from the automotive industry was the center of attention. Ten paintings were consigned to Christie's by Henry Ford II, and forty works were left by Edgar William and Bernice Chrysler Garbisch and sold at Sotheby's.

The ten Ford paintings brought $18,390,000, a record that wiped out the achievement of Sotheby's on the Garbisch Collection, which sold the night before for a mere $14,835,500. Eight paintings sold for $1,000,000 or more in the two sales; five of them were in the Henry Ford Collection.

The star of the two events was a van Gogh landscape, *Le Jardin du poète, Arles*, one of four scenes painted for the bedroom that was to be occupied by the artist's friend Paul Gauguin, at Arles. In a letter to Gauguin, van Gogh wrote, "I have expressly made a decoration for the room you will be staying in, a poet's garden. . . . " Christie's sold it for $5,200,000, the second highest price ever paid for a painting at auction.

Eugene Thaw, a dealer acting for the Kimball Museum of Fort Worth, won an important Henry Ford Cézanne, *Paysan en blouse bleue*, for $3,900,000. A beach scene by Gauguin, *La Plage au Pouldu*, painted in Brittany in 1889, brought $2,900,000; and a Renoir landscape painting of a flowering garden with a greenhouse,



Courtesy: Christie, Manson & Woods

A partial view of the horse emphasizes the importance of its rider, in Manet's *Portrait de Guillaudin à cheval*, 1870. It brought Christie's $650,000.



Courtesy: Christie, Manson & Woods

Renoir's *La Serre*, 1876, which sold at Christie's for $1,200,000, presents a wide range of color by depicting a lush and flowering French garden.

continued on page 60

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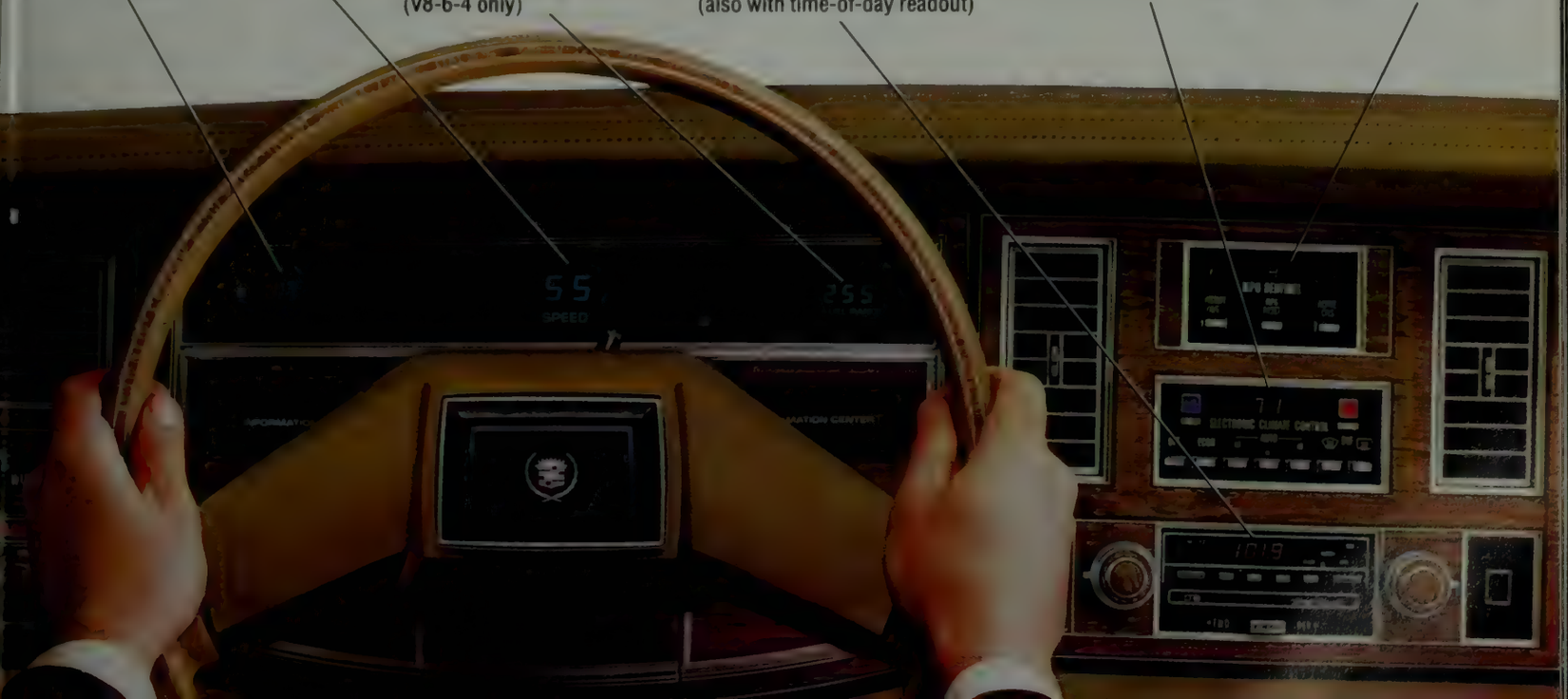
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The Sustained Appeal of Impressionism
continued from page 56



Courtesy: Sotheby Parke Bernet

ABOVE: Van Gogh's *Portrait of Adeline Ravoux,* 1890, which captures the pale fragility of a young girl, sold at Sotheby's for $1,800,000.



Courtesy: Christie, Manson & Woods

LEFT: Paul Cézanne's humble subject *Paysan en blouse bleue,* 1895, brought Christie's a proud $3,900,000. BELOW: The primitive life of the South Pacific is boldly rendered in Gauguin's *Tahitian Women Under the Palms,* 1891. It sold at Sotheby's for $1,800,000. RIGHT: *Seated Acrobat with Folded Arms,* 1923, which embodies the serene culmination of Pablo Picasso's Neo-Classical style, sold for $3,200,000 at Sotheby's.

ABOVE: Van Gogh's *Le Jardin du poète, Arles* sold at Christie's for $5,200,000. It was the second highest price ever paid for a painting at auction.



Courtesy: Christie, Manson & Woods



Courtesy: Sotheby Parke Bernet



Courtesy: Sotheby Parke Bernet

La Serre, 1876, brought $1,200,000.

The high point of the Garbisch Collection was Picasso's 1923 painting *Seated Acrobat with Folded Arms,* which was executed in the Neo-Classical style. It brought $3,000,000. A Gauguin Tahitian scene in that sale, which had been expected to top the price for the beach scene in the Ford Collection, just missed its mark at $1,800,000. *Tahitian Women Under the Palms* was painted on Gauguin's initial visit to Tahiti, in 1891, and was first exhibited at the famous Armory Show in New York, in 1913. The Garbisch van Gogh *Portrait of Adeline Ravoux,* which was painted at Auvers in June, 1890, brought $1,800,000.

For Christie's, that week in May netted $30,016,370, while Sotheby's sold a total of fine art in the same period for $25,808,400. It was the first time that Christie's New York topped Sotheby's in any major sense.

In looking for a sale analagous to that of the Ford Collection, it is necessary to go back to the seven Impressionist paintings of Jakob Goldschmidt, a New York collector, which were sold by Sotheby's London in 1958. That sale marked the beginning of the rise in prices for the

continued on page 62

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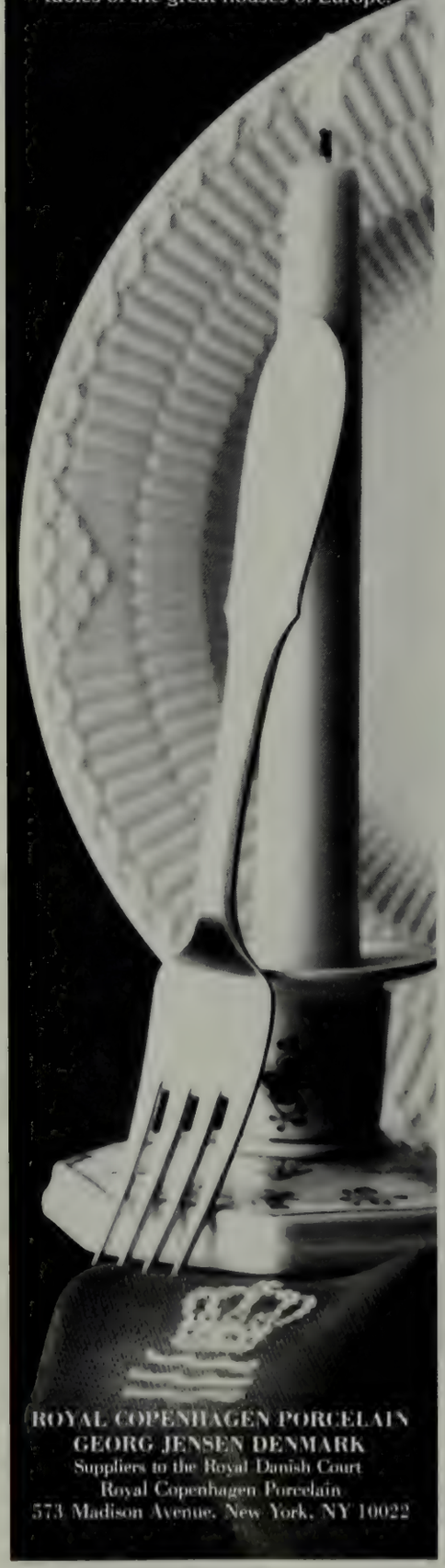
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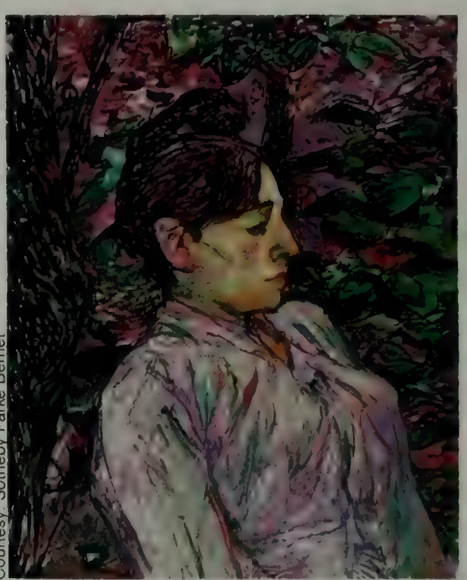


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The Sustained Appeal of Impressionism

continued from page 60

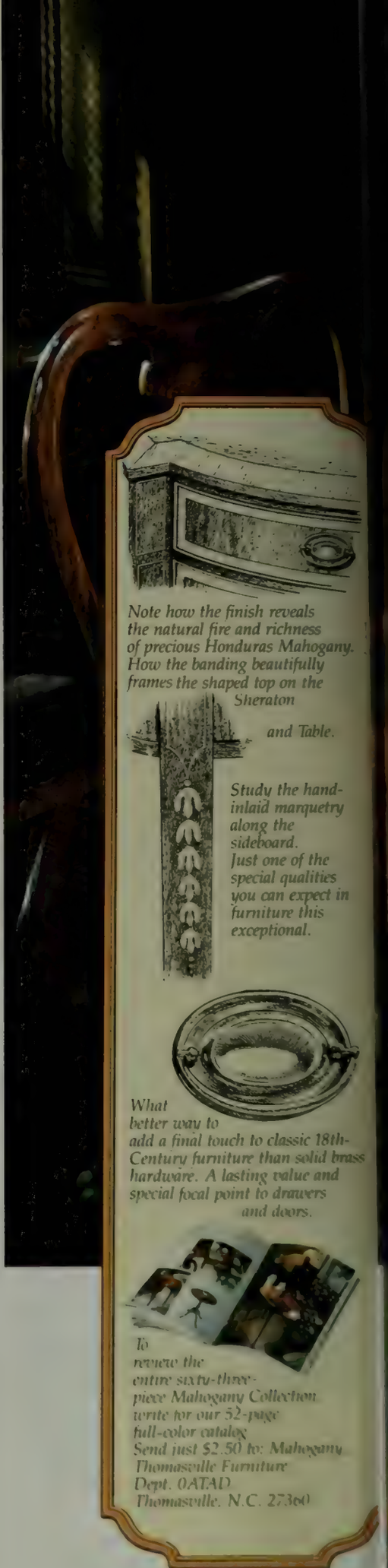
Impressionists and is regarded by some observers as the start of Sotheby's ascendancy over Christie's. Ford's $5.2 million van Gogh was part of that collection and brought $369,600 at that time. The Goldschmidt sale was marked also by a wager between Peter Wilson, then head of Sotheby's, and the consignor. In order to clinch the consignment, Mr. Wilson agreed that if the sale brought less than $1,000,000, there would be no fee, but if it brought over that figure, the consignor's fee would be increased. The total was an outstanding $2,186,200.



Courtesy, Sotheby Parke Bernet

In 1965 Toulouse-Lautrec's *Woman Seated in a Garden,* circa 1891, brought $105,000. Sotheby's sold it again this year for $600,000.

This is definitely a seller's market. While some of the important collections coming up for sale are from estates, the sales of paintings by various owners have been of unusually high quality—an indication that collectors are parting with treasures in anticipation of record sums at auction. If this were Wall Street, the knowledgeable would be wary of the future, for a seller's market often precedes a slump. But this is a different marketplace, and it follows no recognizable pattern. Only the major painting sales of the new season will determine what will happen. □

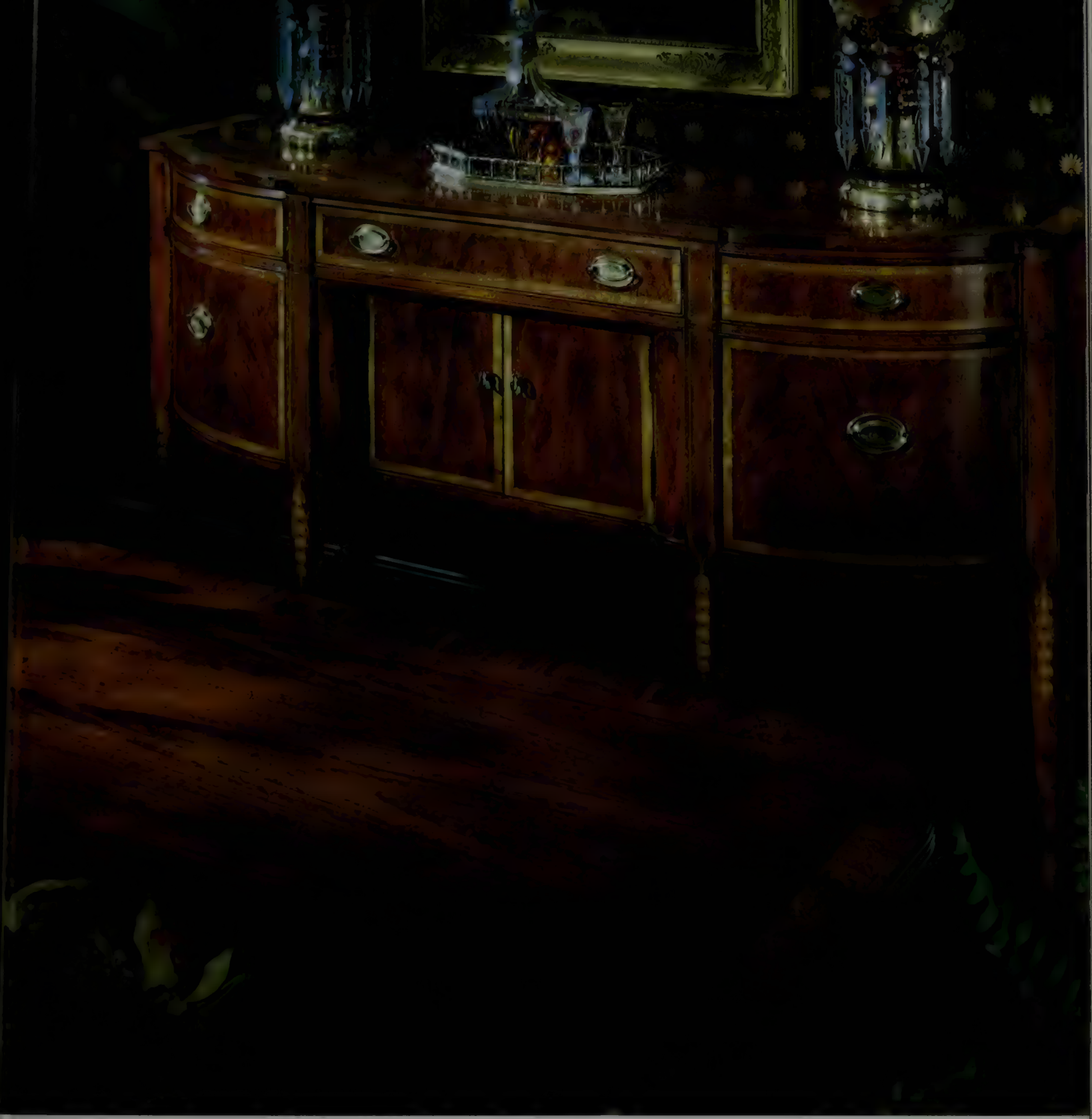


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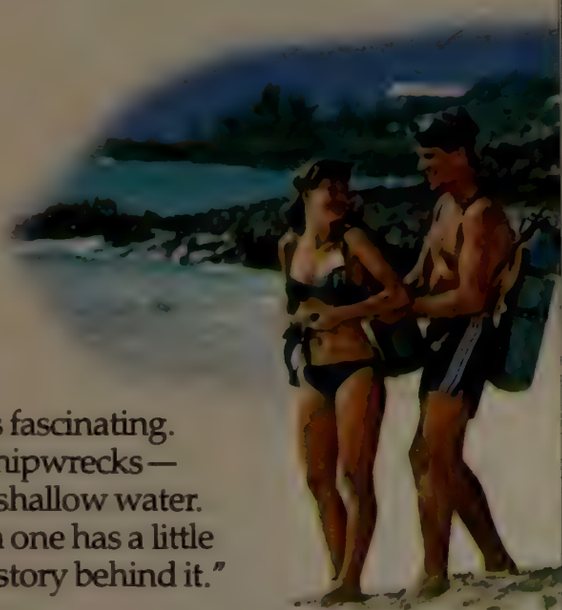


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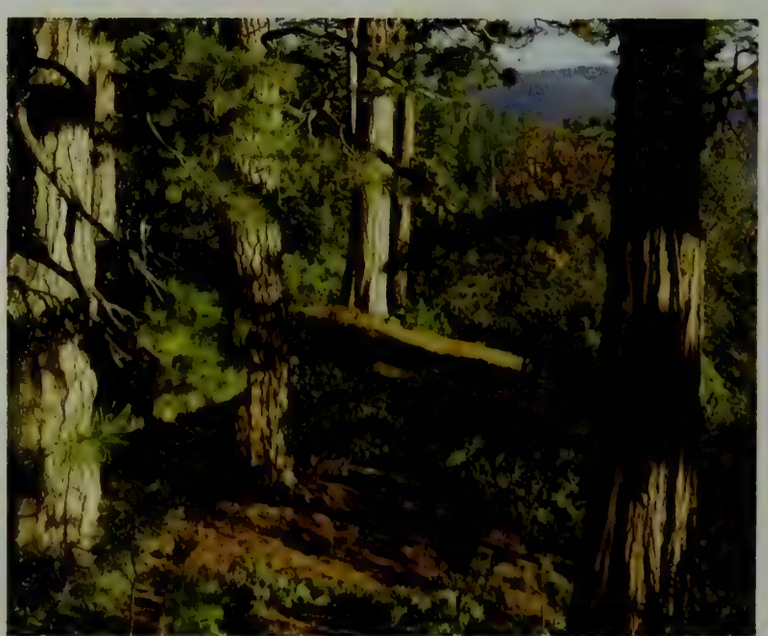


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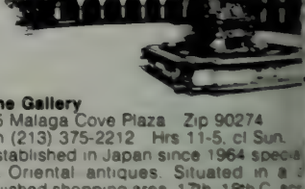


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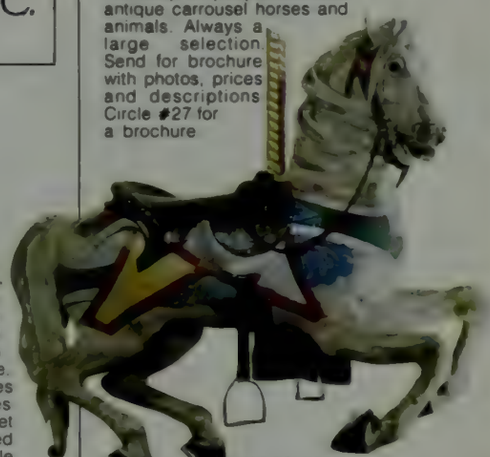


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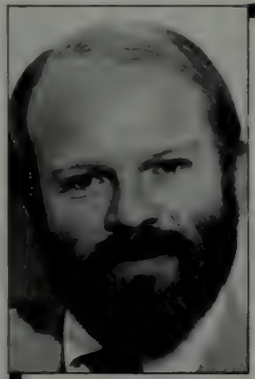
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Tour de Force

Conquering the Restrictions of Space

INTERIOR DESIGN BY THOMAS BRITT
PHOTOGRAPHY BY JAIME ARDILES-ARCE



Designer Tom Britt used spatial sleight of hand in a compact Manhattan pied-à-terre, to achieve a mood of expansive elegance. PRECEDING PAGES, ABOVE AND OPPOSITE: Thai silk wall and furniture upholstery and mirrored walls are used in the Living Room and throughout the apartment to create continuity and an enhanced sense of space. Low furniture and a lacquered ceiling increase the sense of height and underscore the vertical grace of a carved Balinese sculpture, fluid roof carvings from a Thai temple and Gene Davis's striped lithograph. Illuminated by the glow of Hansen wall lamps, antique Chinese paintings and Thai covered jars inject an Oriental accent that contributes to the sense of tranquillity.

THE PIED-A-TERRE is by definition "a home away from home." At best it provides an oasis of the familiar for anyone who has to spend a good deal of time in a strange city, and because the owner is often absent, efficiency is a prime requisite of design. The original purpose of providing an extra bit of comfort, however—in contrast to more sterile options like the hotel room—can sometimes come into conflict with the need for easily manageable and functional space.

Interior designer Thomas Britt confronts this problem in his recent décor for a pied-à-terre in New York's Olympic Tower. The owners—Mexicans, who travel frequently to New York—were obviously looking for easy maintenance in their final choice of a one-bedroom apartment. However, they also needed something that could provide room for the kind of generous entertaining to which they are accustomed. In addition, they wanted the apartment to

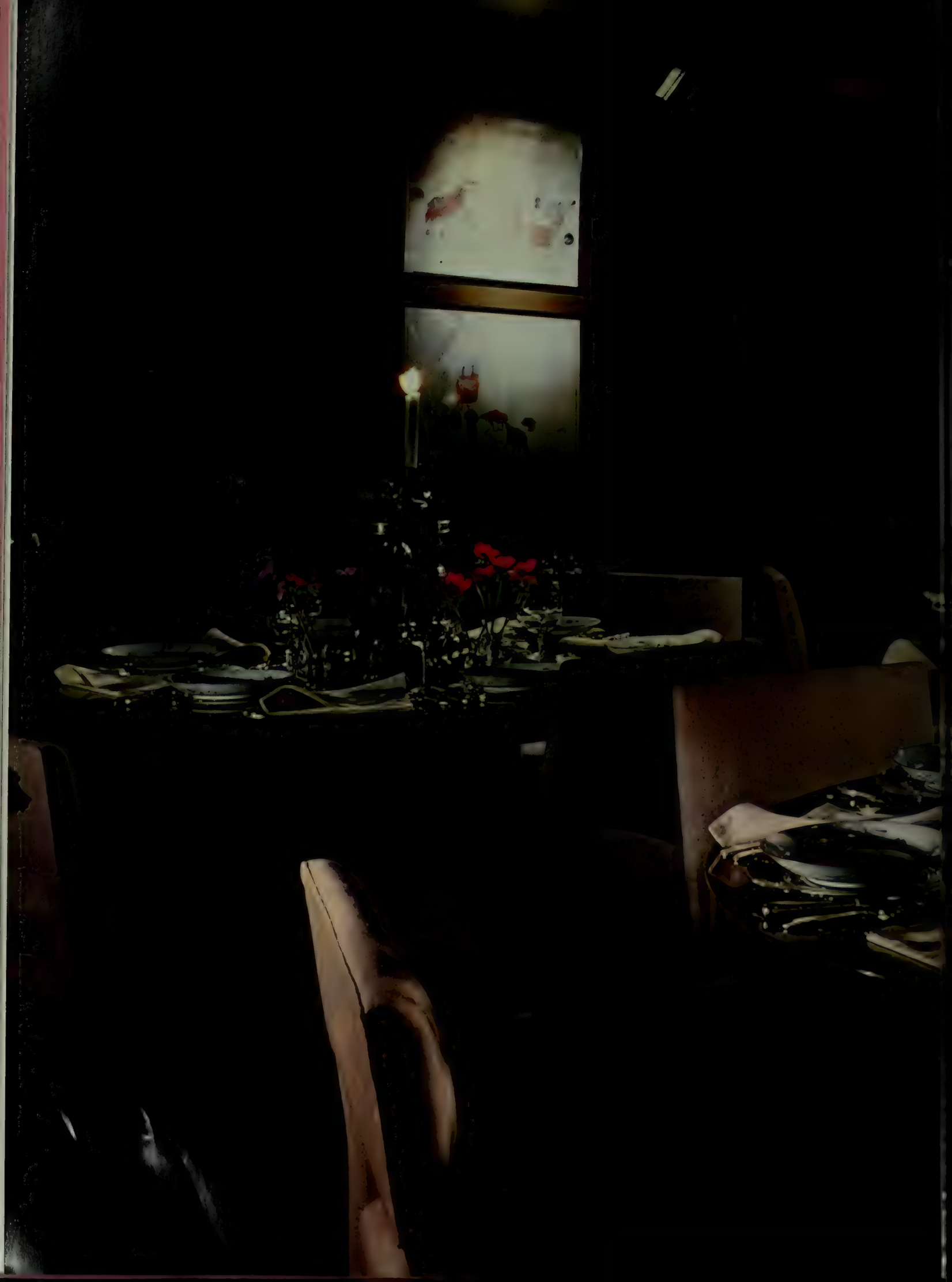
Throughout the design Mr. Britt aims at overcoming the limitations of minimal space.



have the sort of flexibility that would allow for visits by whole family contingents. "In case any member of their family comes with children, they want a place for the children to sleep," Mr. Britt explains. Naturally, to provide for such flexible accommodations in the context of a small Manhattan apartment requires a certain amount of ingenuity on the part of the designer. It became more than a challenge, and Mr. Britt explored every possibility that was available.

The designer's solution lies in expanding the feeling of space. Without actually increasing available space—by taking down walls, for example—Mr. Britt employs touches that maximize the use of marginal areas. Many small apartments have the kind of sharp angles that can fragment an already limited space. The designer plays down these angles by emphasizing connections. From any vantage point of a room, the visitor is made aware of the total space, instead of simply seeing divisions and enclosures. In the manner of all apparently easy solutions, there is little that appears complex in what the designer has done. He has, however, managed to provide the required effect with the minimum of rearrangement and restructuring.

One way this effect has been achieved is by using colors, textures and patterns that play upon the relationship between adjacent areas. For instance, a brown-and-white pattern





is constantly repeated throughout the dining room/living room space. The chocolate brown of one wall facing a dining table contrasts with off-white chairs; a brown sofa and ottoman in an adjacent sitting space, contrasting with eggshell-white walls, plays the same pattern in reverse. Other permutations of the brown-and-white theme soon make the dining room and living room into one great area, instead of the two separate spaces as dictated by their original *L*-shaped configuration. The feeling of connection between these areas, and the rest of the rooms as well, is emphasized by the use of the Siamese silk that appears on all the apartment's furniture and walls.

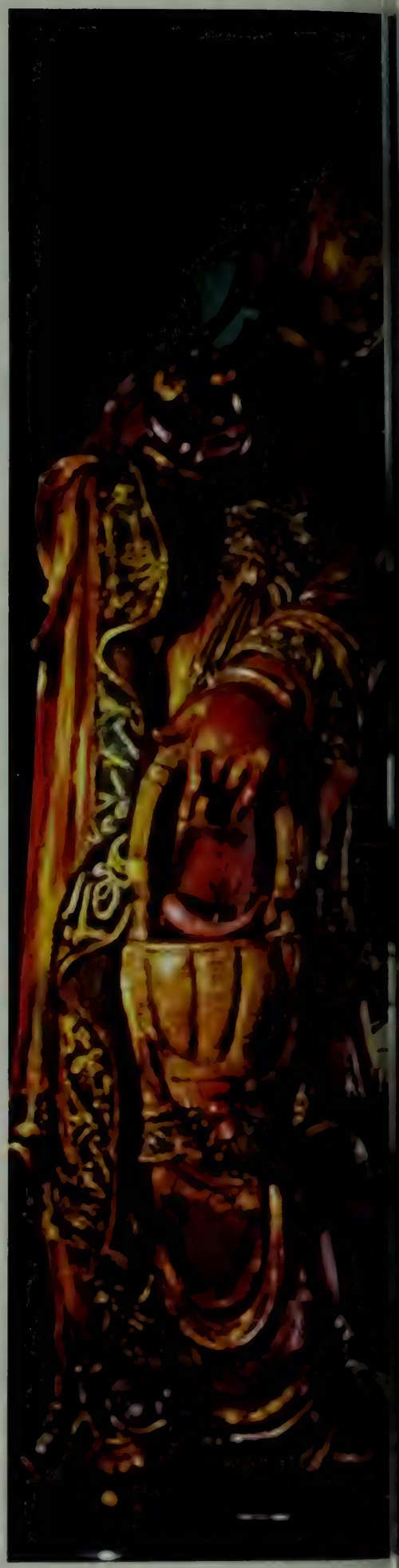
Another major device used by Mr. Britt in opening up the space is the prevalence of mirrors. There is a wall of mirrors along one side of the dining area that reflects to a mirror set on a diagonal in the living room space. The result is that portions of each space become an added visual element of the other. Cross mirrors in the bedroom have a similar effect. From any side of the bedroom a variety of other spaces, normally out of view, greet the eye. "Wherever you sit, you are looking at a vista," Mr. Britt says, in explaining the function of mirrors in his design. "Wherever you look, you have a feeling of space. Wherever you sit down, you see a generous vista of the other part of the room you're not looking at."

With this emphasis on area, Mr. Britt is naturally not oblivious to the question of height. As a complement to the increased sense of length and width created by color patterns and mirrors, he works to increase the importance of the apartment's vertical components. One of the means by which he does this is the use of low-standing furnishings that underline the distance between floor and ceiling. "The sofas and tables are low, to give a feeling of greater height than actually exists," he explains.

The amount of symmetry necessary in extending the sense of space runs the danger of seeming somewhat sterile. But Mr. Britt avoids this by counterbalancing the strong elements of order and pattern with flamboyant art objects and artifacts. For example, tall Thai and Balinese sculptures in the living room area offset the effect of the contrasting round and square disks on which they stand. Red lacquer Japanese fish, Japanese candlesticks and incense burner present a play of ornate pattern in the midst of more simple juxtapositions of colors and shapes. The mixture, of course, relates to the designer's casual approach to period styles: "I like a mix of things," he says. "I think doing all one period is boring." In other spaces he uses such disparate objects as an abstract color-field painting and Elizabethan chimney tops, to ensure the décor against the dangers of predictability.

This joining together of spaciousness and exoticism is unusual for most small apartments. But it is actually at the heart of what this successful pied-à-terre is all about. Throughout the design Mr. Britt aims at overcoming the limitations of a minimal layout, and the glamorous décor he provides helps to make optimal use of all available space. The element of glamour is also an essential part of that feeling of enticement and comfort he feels to be important. "I like a room to look glamorous, whether it is done in eighteenth-century French furniture or English furniture or Oriental. Basically, I think a room should have the feeling that you really want to go into it and sit down in it and use it freely. This is surely what design means." □

—*Francis Levy*



PRECEDING PAGES: Understated glamour prevails in the Dining Room, where sparkling crystal goblets, Tiffany service plates and antique Chinese dishes encircle Japanese crane candlesticks and an 18th-century Chinese enamel incense burner. A pair of Ch'ing Dynasty paintings present images of subtle color and simple charm. RIGHT: Antique Chinese carved wood figures—Kuan Yin and two double figures—preside with serene benevolence in the Master Bedroom. Parallel mirrored walls bestow an illusion of airy depth, punctuated by Hansen wall lamps. The simplified background accentuates the lively pattern of Persian-style paintings, a carved Indonesian low table and the glittering urban panorama.





A Finca in Extremadura

Designer's Own Country House Southwest of Madrid

INTERIOR DESIGN BY DUARTE PINTO COELHO
PHOTOGRAPHY BY JOSE LUIS PEREZ

EXTREMADURA, a region of western Spain comprising the provinces of Cáceres and Badajoz, lies along the Portuguese border. It is an area rich in history, and much of the countryside and many of the towns are filled with ancient towers and palaces and large rambling houses whose façades are emblazoned with heraldic devices. Some of the buildings date from Roman times, more from the Gothic, the Renaissance and the Baroque.

One of the most interesting towns in the region is Trujillo, some hundred and fifty miles southwest of Madrid, beyond Toledo and Ciudad Real. Lying at the foot of the Sierra de Guadalupe, the ancient town—as well as the surrounding countryside—is famous for having been the birthplace of many of the conquistadores who sailed off in the



sixteenth century to discover the riches of North and South America and the Caribbean. In fact, the palace of Francisco Pizarro, the conqueror of Peru, is in the main plaza of Trujillo.

In recent years, attracted by the charm of the ancient town, many Spaniards and others from every part of the world have come in search of country houses, and in the process, some of the old buildings and the palaces have been beautifully restored. One of the most appealing is the ancient palace of the Chaves family, a sixteenth-century building that was in a state of near ruin when an American couple, Mr. and Mrs. Cornelius Vanderbilt Whitney, acquired it, and with the help of interior designer Duarte Pinto Coelho, transformed it into a gracious mansion. Other Americans have been as enthusiastic about Trujillo: the painter and author Fleur Cowles; the count and countess de Romanones (the countess is American); and the late portraitist Channing Hare.

These enthusiasts soon came to be called the "Friends of Trujillo," and one of the first among them was the interior designer who helped the Whitneys restore the Chaves palace, Duarte Pinto Coelho. He, too, wanted a house for himself in the area, and he soon found an appropriate *finca*, a country estate located near the town, in an enchanted setting filled with ancient oaks. He knew it would provide a welcome relief from the urban life of Madrid, where he has an apartment. (See *Architectural Digest*, September/October 1975.)

When time permitted, he could take up the life of a gentleman farmer in Trujillo, and he achieved his goal with the speed and enthusiasm that are his characteristics. On the *finca* he soon had a respectable collection of cows and horses and dogs, and he indulged in many irrigation projects, building reservoirs and small aqueducts. Naturally he built a large house with numerous guest rooms for his many friends.

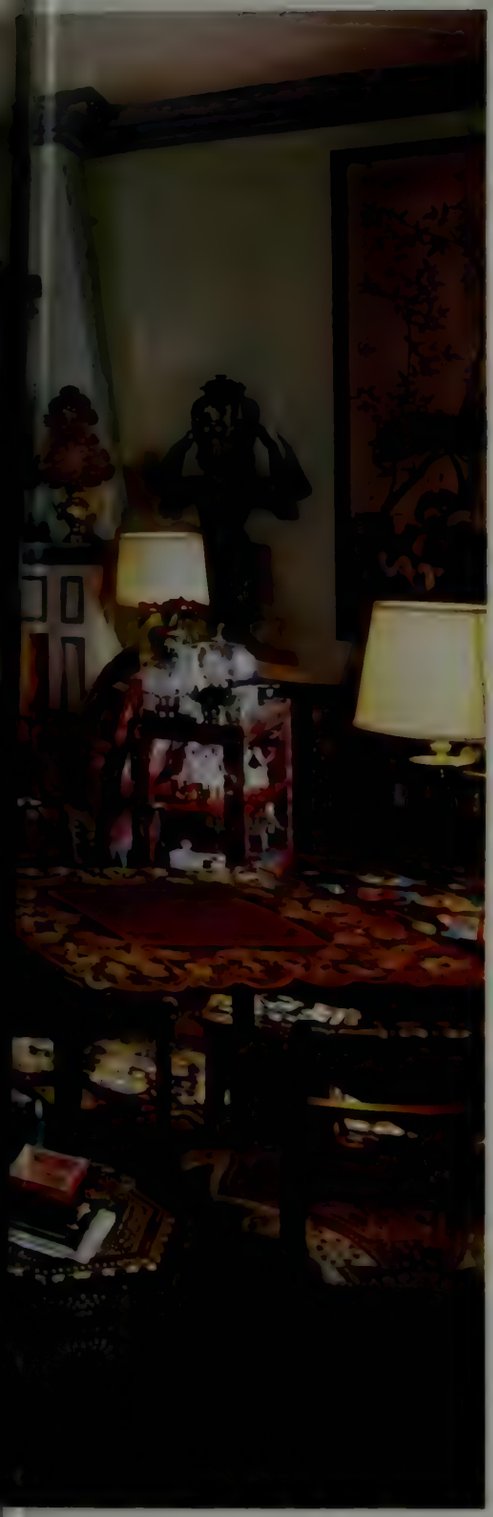
In creating the house, it was to be

OPPOSITE: Stone chips native to Spain's Extremadura region give a timeless indigenous flavor to Duarte Pinto Coelho's Trujillo residence. The designer, serving as his own architect, realized his vision of a country villa suited to a gentleman farmer. ABOVE: A large granite fireplace offers a blazing welcome in the Entrance Hall, where an Austrian tapestry over the door ensures warmth. Objects from varied cultures—a Dutch chandelier, a Persian rug and Spanish pottery—join an 18th-century grandfather clock to establish the eclectic theme.



expected that he bring into play all his ideas and talents as a professional interior designer. Portuguese by birth, Señor Pinto Coelho spent many years in Paris as a young man, and he began to spend a good deal of time in Spain as well. Finally he decided to settle in Madrid. Even as a small boy he had a fondness for rearranging furniture, and interior design has always been his passion. He brought all his intensity and experience to the design of the country house in Trujillo. "The first thing I had to do," he explains, "was to make very certain that the house conformed to this particular region of Spain. I wanted to give the impression that it had always been here. Next were the obvious elements of comfort: livability, enough space."

The completed house—indeed, it does look as if it had occupied the land for many generations—consists of a central part with two floors, an adjoining service wing, a patio and a swimming pool with pavilion. The main, or north, façade is covered with dark slate, a characteristic of many of the houses in the area, and



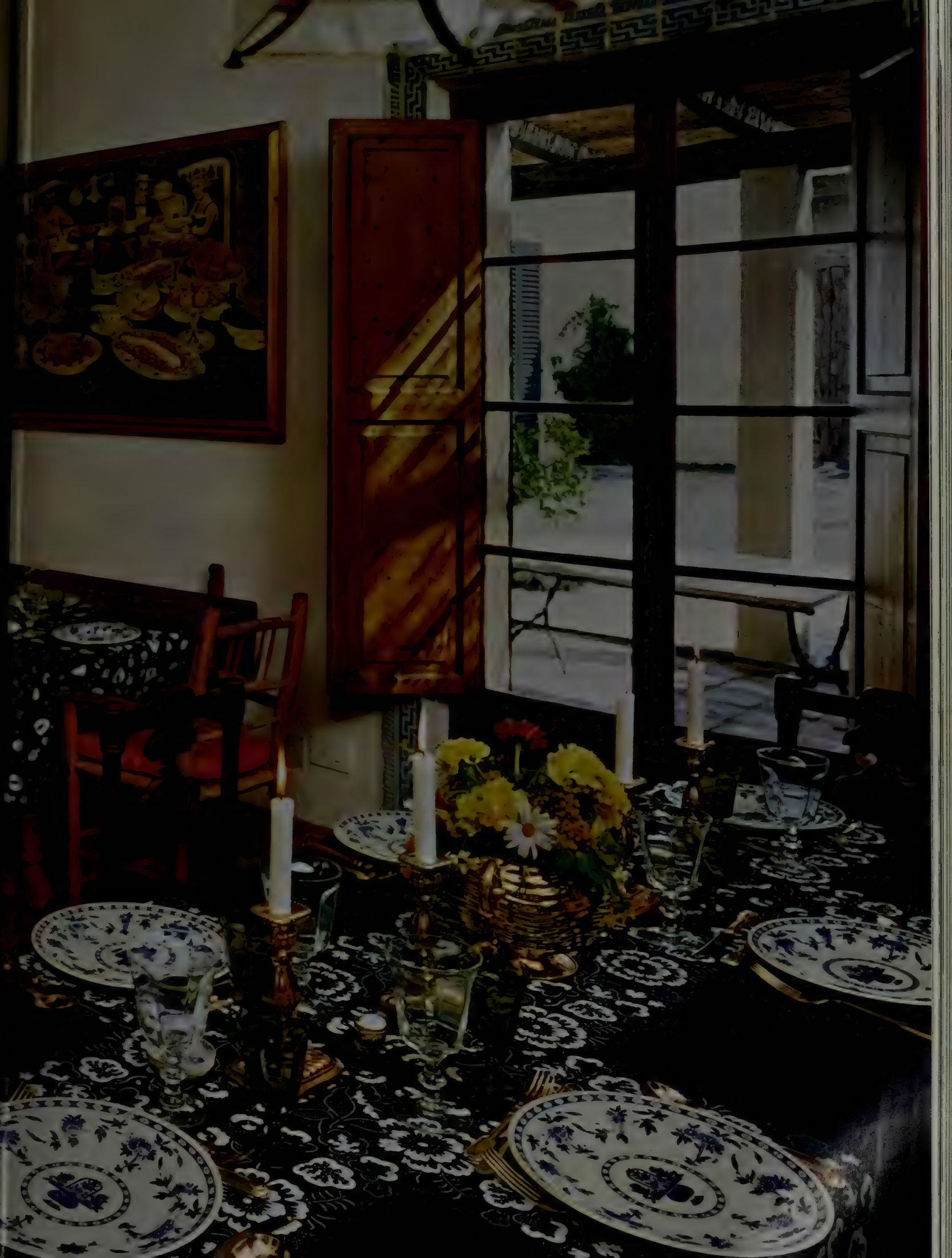




the other façades are whitewashed. The first floor contains the entrance hall, the large salon, the dining room/kitchen, a gaming room, the master bedroom and two guest rooms. On the second floor are the remaining guest rooms and a *solana*, converted into a sitting room. The *solana* is a kind of sun gallery found in many old houses, used for storing

ABOVE LEFT AND ABOVE: The Living Room's warm and cool tones mingle in a pageant of detail. Eighteenth-century Chinese wallpaper, which once graced the home of Sir Walter Scott, joins winsome Chinese porcelain figures, filling the room with fanciful presences. Against this lively background, the colors of printed cotton upholstery fabric, multihued Indian pillows and kilim rugs intensify the sense of abundance. Indo-Portuguese tables with ivory inlay add pointillistic sparkle, while a pair of 17th-century carved wood figures recall caryatids. TOP: Wrought by prisoners of the Napoleonic wars, the Living Room's collection of *paille* marquetry objects forms a poignant link to the past. FOLLOWING PAGES AND COVER: Inimitably cheerful, the rustic Dining Room/Kitchen is enhanced by architectural detailing—a beamed ceiling, indoor shutters, tile flooring and painted tile architraves. Invitingly displayed pottery, baskets and gleaming copper implements further the informal mood, while foot warmers beneath each table blend necessity and whimsy, illustrating the designer's emphasis on comfort. A 1920 painting offers a visual pun on dining. Outdoors, the patio serves as a kitchen garden.



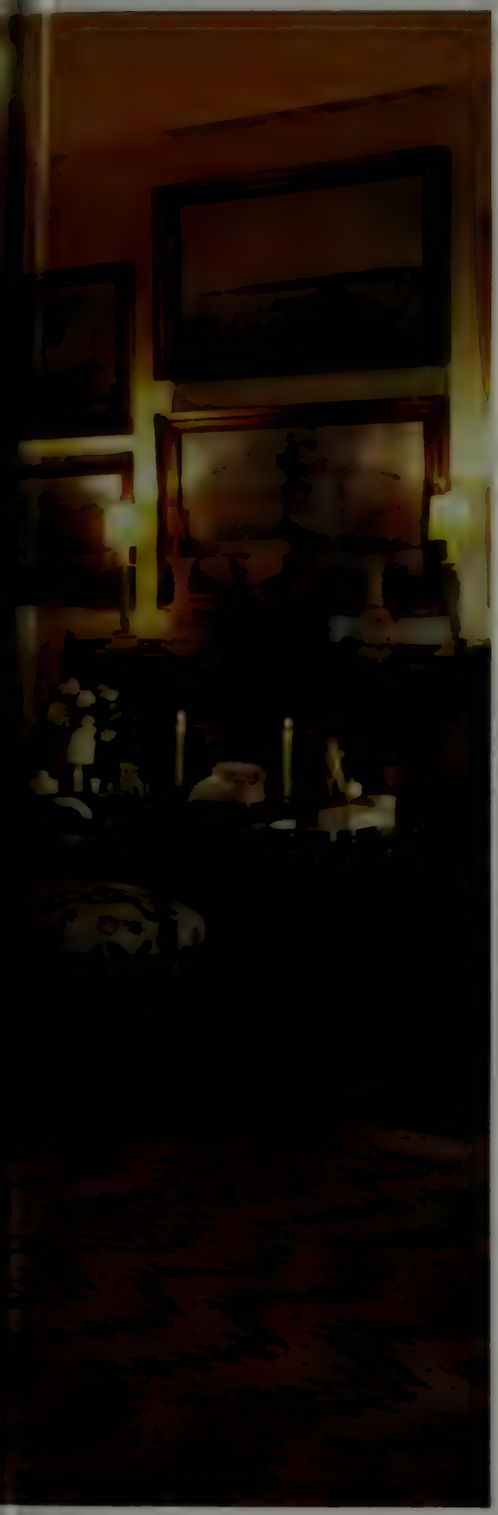




grain or as a place in which to put clothing and linen in the sunshine during the winter months.

The approach, of course, is simply a reflection of his simple but rigid belief that houses are "to be lived in." Obvious enough, perhaps, but there are many interior designers who sometimes overlook this basic concept. Duarte Pinto Coelho, on the other hand, has his own particular credo: "A house should, at the end, look as if a designer had never set foot in it." And of course it is this credo that explains much of the warmth and charm of the country house he has created for himself in Trujillo. In addition, luck played a certain role in the décor itself. For example, many years before he thought of building a house in Trujillo, the designer had acquired antique Chinese wallpaper, which had been at one time in a house belonging to Sir Walter Scott. When Señor Pinto Coelho came to put it on the walls of his country house salon, he found that it fitted perfectly.

Certainly one of the most graceful and comfortable rooms in the house



It is in every way warm and rustic and *simpático.*





ABOVE: A collection of Neapolitan gouaches, many immortalizing Vesuvius's pyrotechnics, provides an intriguingly graphic backdrop in the Master Bedroom. There, 18th-century fabric reinforces the historical tenor and gently complements the related pattern of a point d'Hongrie rug. TOP: Other views of Naples mingle with antique wood doors, Persian rugs and a gilt bamboo settee, adding appealing comfort to the Master Bath. ABOVE RIGHT: Around the swimming pool, urns and finials grace the native stone detailing of the walls and pavilion.

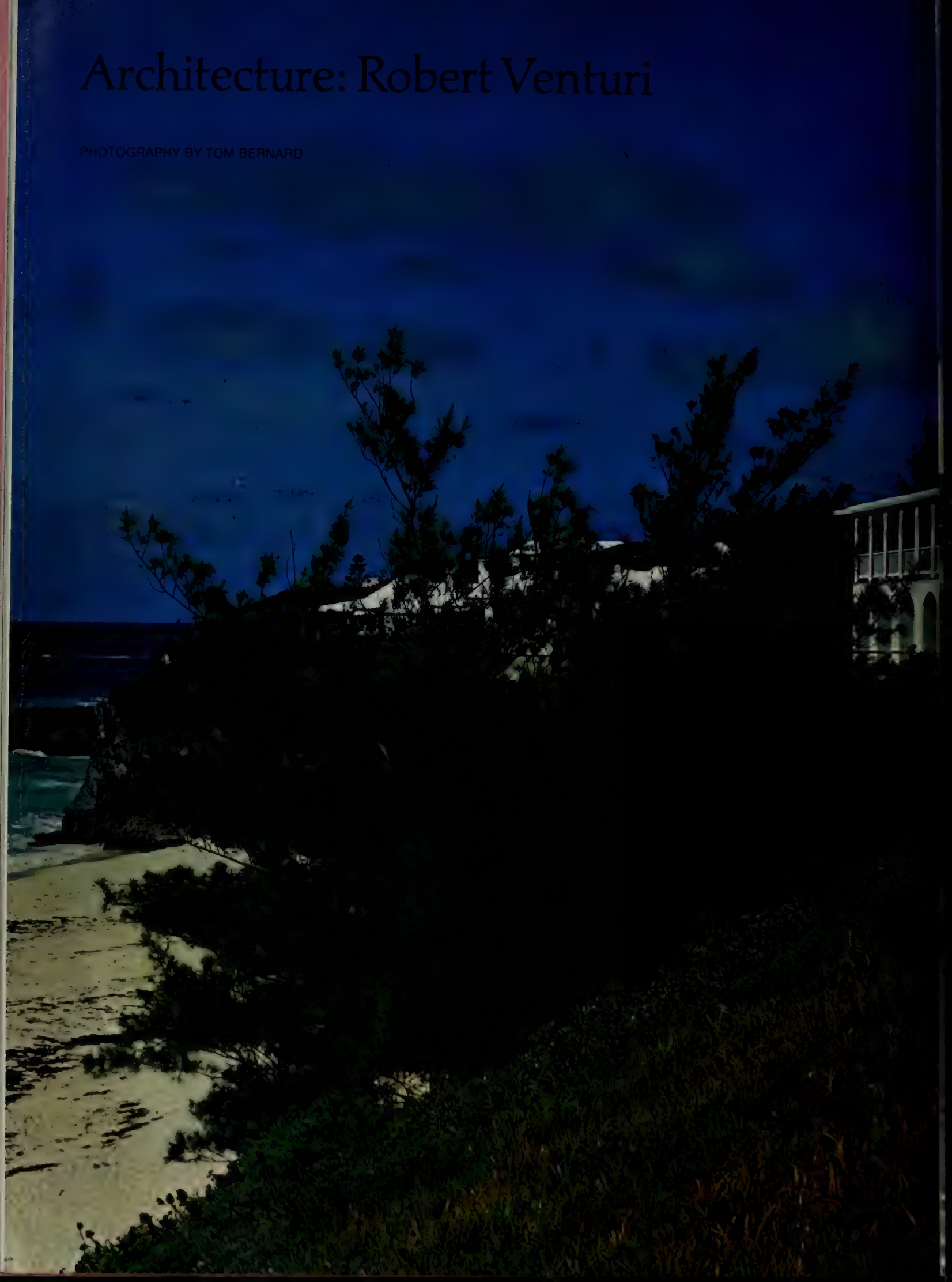
is the dining room/kitchen. There is little doubt that it is the perfect illustration of the designer's concept that comfort and hospitality and livability are all-important. The room looks out over a patio, and the atmosphere is in every way warm and rustic and *simpático.*

Easy enough to understand is Duarte Pinto Coelho's enthusiasm for country life and for the region of Extremadura. Indeed, he projects the definite feeling that this has always been his life. The house he made for himself in Trujillo gives an immediate sense of permanency, and this derives from more than his talent. It derives from devotion to his friends and his enthusiasm for life.□

—*Luis Escobar*

Architecture: Robert Venturi

PHOTOGRAPHY BY TOM BERNARD



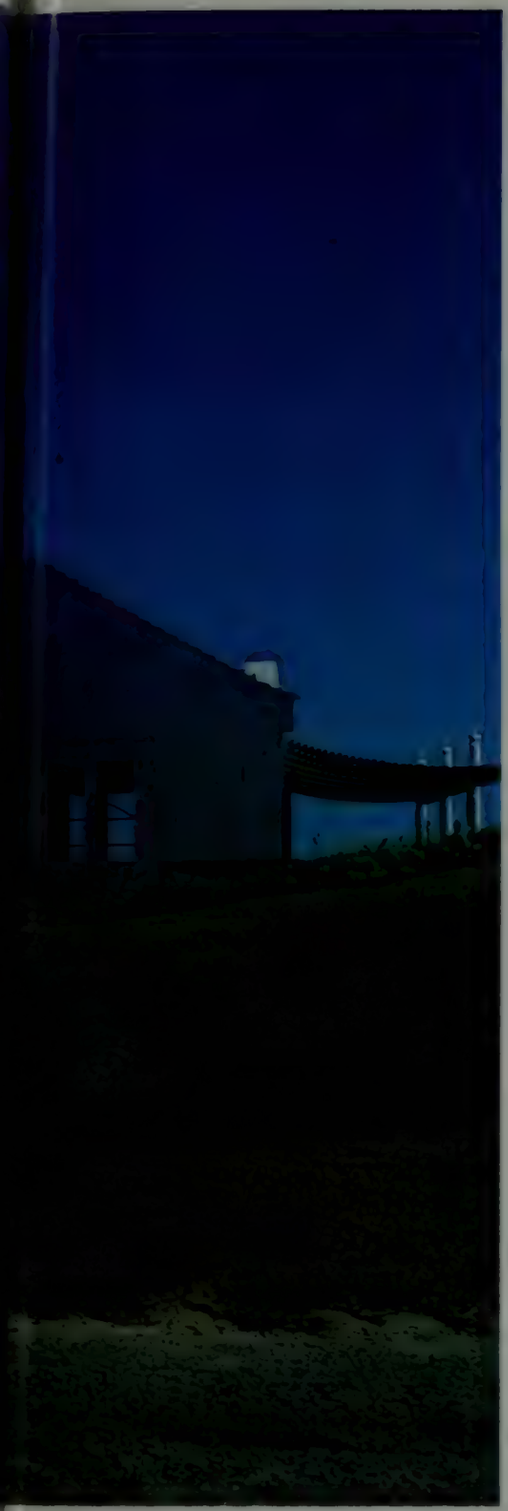




PRECEDING PAGES AND ABOVE: Near a spectacular Bermuda beach, the rambling house designed by Robert Venturi harmonizes with local architectural traditions, recast in a highly individual way. The white exterior, typical of Bermuda, gives pristine unity to diverse forms, from the striking rooflines and broad porticos to the forecourt's white picket fence. OPPOSITE ABOVE: Stylized Ionic columns punctuate the upstairs portico, displaying the architect's symbolic, almost whimsical use of traditional forms.

"THIS IS THE FIRST white house I've ever built, but then, it's the first house I've ever built in Bermuda," says architect Robert Venturi. "All my buildings look quite different from one another, since they reflect not only the site, but the symbolism of the specific location as well."

Bermuda's distinct architectural style can be seen on the road leading to the house, following the steep and winding seacoast. Along the route, eighteenth-century-style houses of stucco appear through thickets of green foliage. Each house seems quite similar to the next: All are made of pale-colored plaster and have stepped roofs to catch rainwater, since the island has no natural wells. Dark-painted shutters at every





window modulate the strong midday sun. These unifying characteristics exhibit a clearly identifiable architectural tradition—a tradition that is as much a part of Bermuda's visual landscape as its pink beaches.

At first this house does not seem very different from these regional dwellings, since it incorporates all the basic ingredients of a Bermuda house. However, like other designs by Robert Venturi, these vernacular ideas are used only symbolically—they are historical references, rather than literal imitations. This is the work of an architect willing to adapt, in his own style, to any given environment. "What I've done is take traditional elements and combine them in unusual ways," he explains.

Dramatically poised on an isthmus, high above the Atlantic Ocean, this home was designed for a site that extends from water's edge to water's edge. It is really a cluster of wings loosely connected to form a crescent. The sections include the two principal building types of the island—neat compact cottages and the two-story living room section with that hallmark of traditional colonial "great houses," the colonnade. The various wings are clearly articulated, resulting in a disparate collection of rooflines that stand out with geometric precision against the blue sky. The crescent-shaped configuration was designed to take advantage of views in as many directions as possible.

The sense of geometric form is heightened by the architect's choice of white as the exterior color. It is not the cold white that typifies the great International Style houses of the 1920s and 1930s, nor the pristine white seen in the work of contemporary architects such as Richard Meier and Charles Gwathmey. Here, the white-painted stucco looks flexible, rather than brittle. It has an amicable solidity—a look that is welcoming, clean and wholesome.

The use of traditional details seems at first to give this house a timeless quality, but a closer look reveals an original and thoroughly contemporary design. Robert Venturi has written in his book *Complexity and Contradiction in Architecture*, "An architect should use convention and make it vivid. I mean that he should use convention unconventionally." Today these statements sound like a commonplace of postmodernism, but it was Robert Venturi who first formulated, articulated and put these ideas into practice. In 1966, when the book was published, this humanistic approach to architecture—acknowledging history, a sense of place and reassuring traditional symbols—was highly controversial and widely condemned. In time, this book, and his influential buildings, helped change

RIGHT: The entrance façade culminates in a scalloped pediment that contributes curvilinear grace to the angular collection of rooflines. The architect incorporated such traditional features of Bermuda architecture as dark shutters, and the stepped roofs long used to channel rainwater into storage tanks. BELOW: Varied geometries outlined in dazzling relief lend the distinctive design an abstract purity. OPPOSITE: An oversize fanlight, treated with Mr. Venturi's singular sense of unusual placement and grand scale, decoratively frames a view of the upstairs portico and the sea. OPPOSITE BELOW: Cropping up to the right of the main house is a small pyramid-roofed structure with a look of exotic fantasy; in fact, it is a storehouse closely modeled after the butteries that still dot the Bermuda landscape.







"...take old elements and combine them in unusual ways."
—*Robert Venturi*





ABOVE: A large bull's-eye window swells the roofline of the semidetached living room structure. OPPOSITE ABOVE: An axonometric drawing shows the visual variety and the imaginative linkage of the house's components. The crescent-shaped configuration displays a complex plan that embodies the two main approaches to residential architecture in Bermuda. From the beach, the house resembles a sprawling two-story villa, while an inland view seems to reveal a picturesque compact cottage settlement.

the recent course of architecture.

In this house the Ionic columns of the colonnade and the library present a traditional form in a humorous way. On close inspection, the columns turn out to be not columns at all, but wooden cutouts of column shapes affixed to regular posts in the colonnade. "By showing the columns flattened out, in profile, they become explicitly ornamental," explains Mr. Venturi. "The way they are placed makes it clear that the real work is being done by the posts behind." In the library, the wooden cutout columns are affixed to the wall itself, without even the visual pretense of being useful as supports.

The most striking of the rooftops is the stepped pyramid belonging to

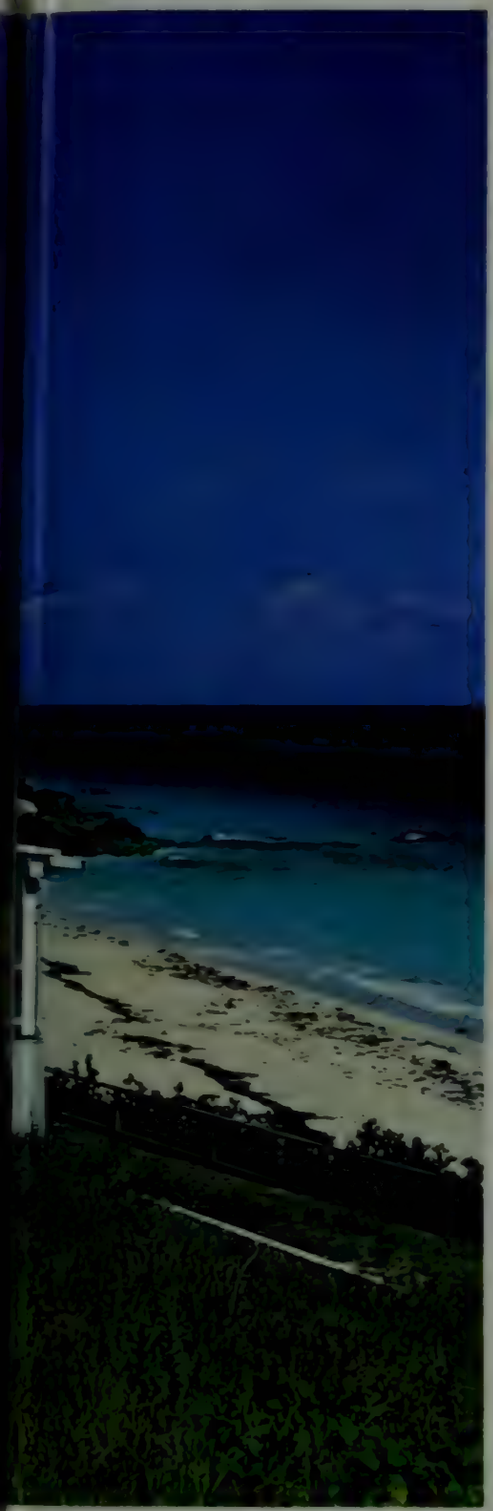




Illustration by Hersey and Kyrk

one of the outbuildings, rising above the rest of the house. This shape is well known in Bermuda, since it has long been used for butteries, special houses where food was stored and kept cool, before the days of refrigerators. Like the column, this once-functional shape has been preserved by the architect for purely ornamental purposes; also like the column, it is a sign of continuity with the past and with the familiar—yet at home in a present-day design. In a similar vein, a scalloped "Baroque" gable tops the main entrance.

Overscale—particularly for windows—is a way in which Mr. Venturi often plays with tradition. The most striking feature of the house is an oversize fan-shaped window immediately visible from the entrance hall. Ornamented in eighteenth-century fashion, it is larger than any eighteenth-century fanlight could ever be; it is also placed where no fanlight of the period would normally be placed—at floor level. Through the colonnade, the window reveals the sea with such immediacy as to give the viewer the feeling of peering through a fishbowl. A large-scale bull's-eye window, a common feature in Mr. Venturi's designs, is an exaggeration of the traditional oculus—alluded to, but not duplicated.

Another interesting and characteristic touch is the color of the walls. Interior walls are painted pale blue. "We purposely chose a blue that is so pale you're not sure it is blue—it just might be the reflection of the water," says Mr. Venturi. Painting interior walls to blend with the landscape is not a new idea for Mr. Venturi. In one of his Shingle-style houses set in the woods of Westchester County, New York (see *Architectural Digest*, January/February 1978), the walls are painted a pale green. "In the summer the reflection of the light in the woods takes on a slightly greenish haze that I wanted to capture and suggest inside the house," he says.

In Bermuda, as in numerous other locations with traditions of their own, Robert Venturi has shown the possibilities of what he terms "non-straightforward architecture." It is an approach so much of today that it makes strictly "modern" buildings look dated; still, it is independent of the wealth of history from which it draws so freely. "I believe the valid course is not strictly the historic one—I use traditional forms that are not too correct, too accurate," says Mr. Venturi. "This house in Bermuda is both traditional and modern, since I have tried to combine the traditional elements in a way that no traditionalist would think of doing." □

—*Carol Vogel*



The Collectors: A Distillation of Taste

Douglas Cooper in Monte Carlo

INTERIOR DESIGN BY WILLIAM MC CARTY
PHOTOGRAPHY BY DERRY MOORE
TEXT BY LESLEY BLANCH





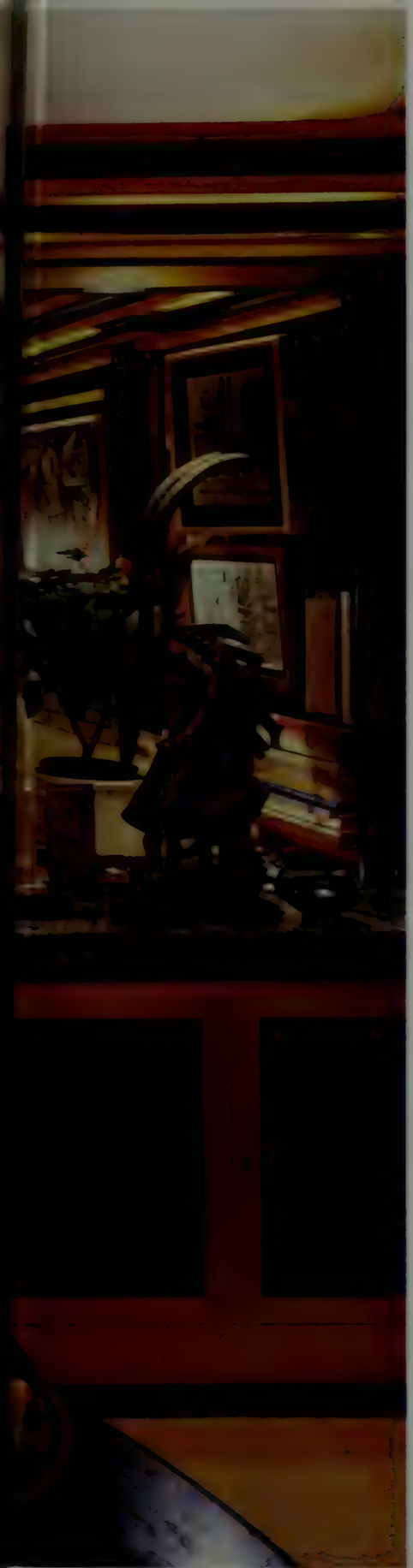
ART HISTORIAN Douglas Cooper's apartment in Monte Carlo juts out over the Mediterranean and appears to be setting sail for some far horizon. It combines selective luxury, extreme eclecticism and a down-to-earth sense of daily living. At first glance these are the rooms of an ardent collector, though Mr. Cooper shouts down that label. A closer look reveals none of the rigidity generally associated with eclecticism. Beside the richness of Picassos, Braques, Légers and Klees runs a thread of counterpoint: for example, a collection of bronze medallions made by the nineteenth-century sculptor David d'Angers—profiles of André Chénier, Marat, l'abbé Grégoire, musicians and pamphleteers. "Largely a revolutionary lot," says Mr. Cooper. "Writers should have dynamic people like that around." Besides such sophistry, more counterpoint: rustic touches, a straw basket full of lemons à la Zurbarán—"A still life I shall presently consume," he says—and beside the Directoire dinner table a hatch giving on to a minuscule perfectly organized kitchen. His cooking is imaginative, reflecting his travels and the years spent in Provence, at the unusual *Château de Castille* near Pont du Gard. (See *Architectural Digest*, July/August 1980.)

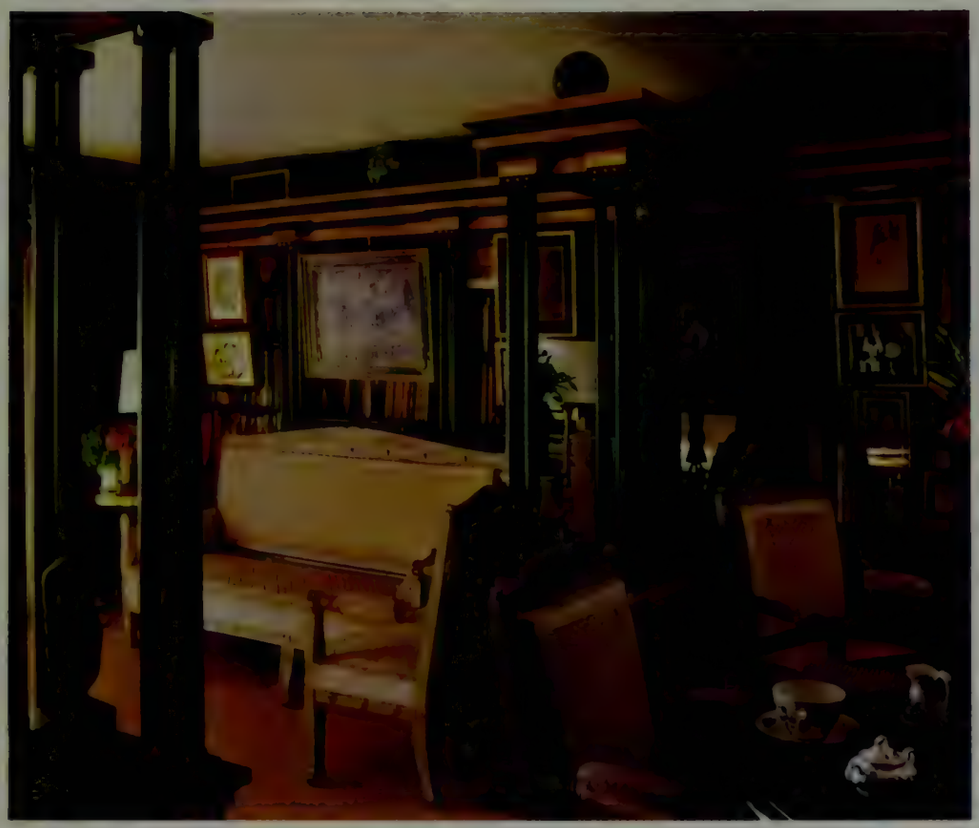
Here he amassed his immense art library, paintings and drawings and much memorabilia of Picasso, a close friend and neighbor. Here he drew round him that circle of painters who shed a special luster over the first half of this century, so that their work—which he began acquiring around 1928, in his ambulant years between London, Paris and Berlin—became less collector's trophies than records of personal relationships. "The Château de Castille was a noble house, and people came there, and I was able to ennoble it," says Douglas Cooper, describing the legendary Picasso wall, which ran the length of an

The Neo-Classical luster of a William McCarty design complements an outstanding trove of modern masters in art historian Douglas Cooper's Monte Carlo apartment. OPPOSITE: Palms, sea, sky and a sweep of Italian coastline contribute to the visual pleasure of life in the principality of Monaco. OPPOSITE ABOVE: Backdropped by bookbinder's marbleized paper, framed, a 1933 Miró program design for the Ballets Russes de Monte Carlo adds an exuberant note to the Entrance Hall. ABOVE: The design's inventive architectural detailing reveals itself in the Entrance Hall's pillars and cornices. The stately color scheme and marbleized paper set off a 1961 colored drawing by Picasso, at left.

"I've never been so perfectly comfortable."
—*Douglas Cooper*







open loggia used as a summer dining room. Its concrete surface was ornamented with five 1962–63 drawings by Picasso, projected by magic lantern, traced and then sandblasted—the lines being created by black basalt chips embedded in the grout. The subjects, which were specially chosen by the artist, had a personal meaning and relevance for him.

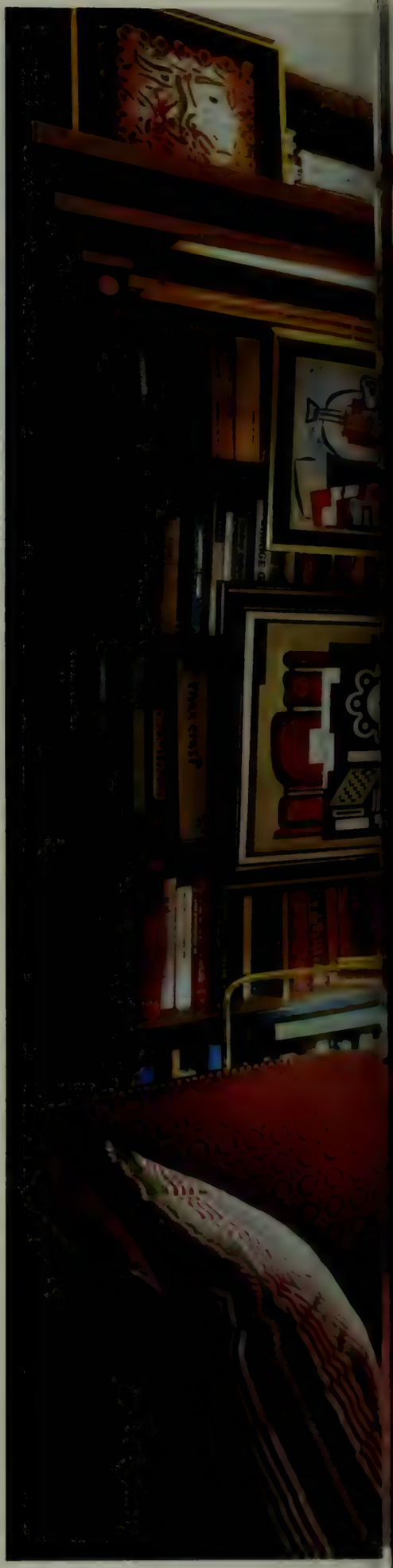
Abandoning a life of such dimension for the restrictions of an apartment might appear daunting. It is certainly surprising to find this profoundly cultivated, yet rumbustious *force de la nature* among the high rises of the principality of Monaco. "It was a question of timing," he says. "You know, about ten years ago I did manage to foresee the problems of inflation, taxation and staff shortages closing round. Besides, when you have created something, and perfected it, it's time to move on. Life is a cyclic affair. Most of those who came to the château had died. Can you see me stagnating among the bourgeoisie in the small town of Nîmes?"

He chose his apartment when the block was a skeletal frame not yet parceled out into rooms. Together with William McCarty, the American interior designer, an old friend and therefore aware of Cooper idiosyncrasies, he disposed of the void into ingenious angles and areas designed to contain the essential baggage of a lifetime—in this case, books and pictures. "The tools of my trade, and like any good artisan I cherish them and need them round me." He keeps strict working hours; not for him the luncheons and lolling life associated with Monte Carlo. His books and blazing critical reviews are written from a boxlike study overlooking a far sweep of the lovely Italian coast lying to the south.

The problem of condensing while

LEFT AND ABOVE: Demarcating the Dining Area and the Living Room are open shelves projecting from wall-to-wall bookshelves. The one at left frames a terra-cotta seated woman by Henri Laurens, a Neo-Classical Neapolitan urn, and an Eskimo bone sculpture; the one at right, Laurens's *Flower Seller*, a Bambara gazelle and a small Picasso drawing. Book-lined walls underscore the collection of Cubist masterpieces, including a 1912 Picasso still life surrounded by four Léger drawings, and, focal point of the facing wall, the vivid Juan Gris *Harlequin*. Three more Picassos ascend a wall of the Dining Area, while a Giacometti sculpture in bronze rests before the Living Room window.





retaining an impression of space was solved by Mr. McCarty's subtle use of false perspective in the sense of architectural planning; that, and his axiom that cupboards must come before trimmings. His elegant, yet entirely practical, pillared bookcases are the key to the whole apartment. They line and link each wall throughout, and by an ingenious system of rods and rails, paintings can be hung or shifted at will, superimposed over the books—a picture gallery and a library all in one.

The apartment sits cornerwise, from east to southwest, and prisms of sunlight play over the rooms like so many spotlights, picking out each object. "Which do you value most?" Douglas Cooper is asked. "Value? In what sense? Some Picasso drawings are beyond price, but do I value them more than a Cocteau scribble of Picasso that catches a moment I like to remember? Take that Juan Gris sketch of his wife, a study for the big portrait—a masterpiece. Last year I presented it to the Prado, for Juan Gris has been dead more than fifty years, yet there was nothing of his to be seen in Spain! So I value my sketch for that special association.

"I'm much attached to that mahogany swivel chair by my desk. It's said to be one of four commanded by Napoleon. Rooms this size need only one really superb historic piece. Incidentally, it's extremely comfortable. But then, I've never been so perfectly comfortable as here and now. Since I'm not obliged to know my neighbors, the anonymity of a big apartment block is fine for work. And thanks to Billy McCarty's planning, I have retained my favorite possessions and my basic way of living." A distillation of experience, every element is most successfully in place. And there is no doubt that the apartment is vintage Douglas Cooper. □

ABOVE: Highlight of another art-filled corner of the Living Room is a 1912 Cubist portrait of the artist's mother, by Juan Gris. Portrait medallions by David d'Angers reflect a less revolutionary aesthetic. Spanning more than half a century, two small sculptures comment on Picasso's illustrious artistic evolution: He produced the bronze head in 1906 and the lithe gold dancer in 1960. RIGHT: In the Study, colorful gouaches by Picasso (top) and Léger mingle with a subtle Cubist collage by Braque and a sensitive still life painting by Picasso. Photographs of Picasso and Braque recall Mr. Cooper's friendships with the progenitors of modern art.

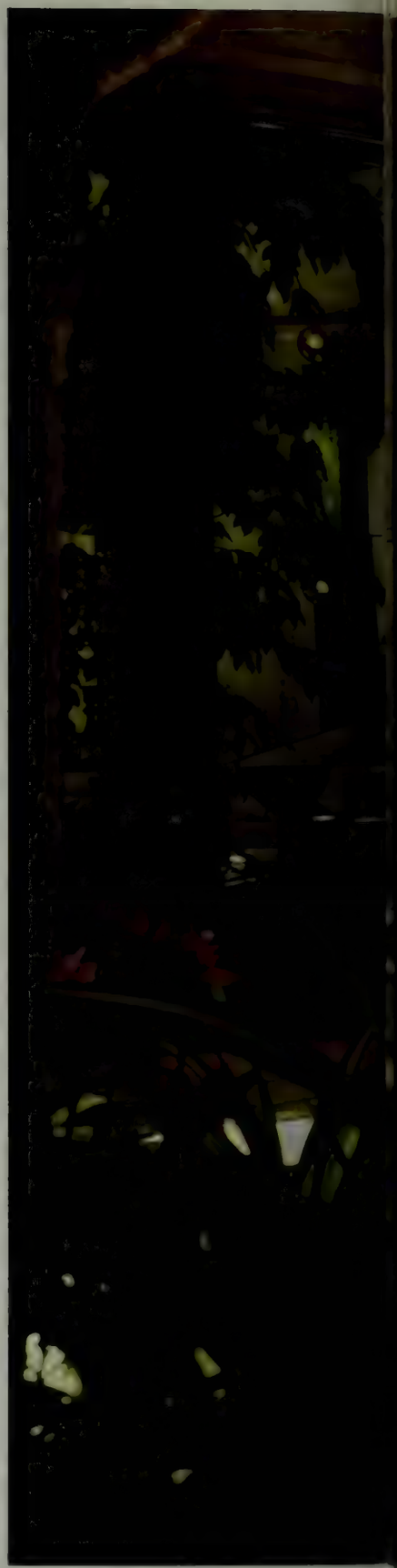

DANS L'ATELIER DE PICASSO
JUAN GRIS

Unorthodox Mixture

Designer's Fresh Approach in Own Geneva Apartment

INTERIOR DESIGN BY GERARD BACH
PHOTOGRAPHY BY FRANÇOIS MEYER

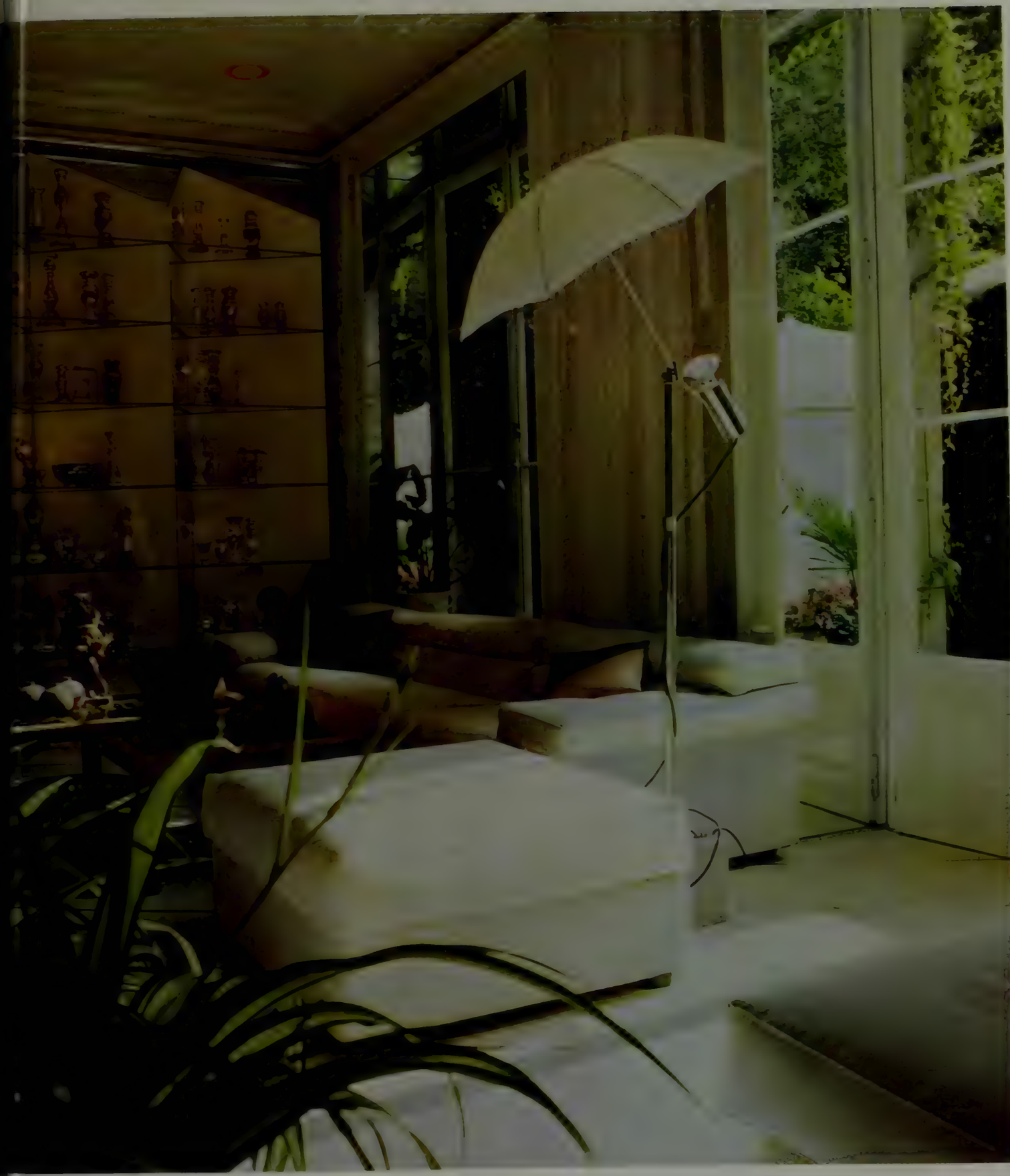




GERARD BACH is well known for his fresh approach to interior design. In his decorating philosophy there are combined, in addition to a respect for the classical tradition and a sensitivity to form, proportion and line, a talent for innovation and an engaging sense of fun. The latter is expressed in the unexpected mixture of seemingly unrelated materials and objects that are often used in unorthodox ways. The result, although it may divert and amuse, is always held within limits and keeps its proper place within a design scheme.

The designer lives in a quiet residential quarter of Geneva, where he occupies two floors of a Victorian house set in a small garden. When asked how he found the house, he says, "Quite easily. I saw an advertisement in the paper; I answered it and then discovered that the owner of this house was looking for a tenant just like me: a bachelor with no pets, who would be away from home during the day. Another bit of luck: The lady wished to keep the top floor for herself, whereas I wanted the two lower floors and the garden."

The next question, of course, was what to do with the space, and this matter was also rather easily solved. "I liked the high ceilings and the French windows, and some of the architectural details, so there was no need for great structural change. I only opened two doors on the ground floor, rebuilt the stairway and raised the level of the entrance hall in



Designer Gérard Bach deftly juggled light, color and architectural elements to create his contemporary duplex apartment in a Victorian Geneva residence. OPPOSITE: A contrast to coconut fiber matting and stone slab walls, steel strips unify a Sitting Room. The stairway continues the linear emphasis. Accents include kilim rugs on sofa and pouf, an antique Indian bird and an Indochinese lacquered cabinet. The painting is by Joel Rigaud. ABOVE: In the Salon, M. Bach inventively alternated lacquered panels with mirrors, to form a fireplace surround and angled shelves that display his collection of mercury glass. Marguerite Hettier's patchwork wall backdrops an amusing Italian parasol lamp.



ABOVE: The Salon's scale of light tones, amplified by another patchwork wall by Marguerite Hettier, accentuates the colorful intricacy of an antique Indian *pechwai* painting on silk. A flourish of straw containers atop a Chinese lacquered and rattan table lend textural interest. OPPOSITE: Gérard Bach underscored the Dining Room's original Victorian proportions and detailing by brightening the walls and ceiling with gleaming lacquer. Chairs and an array of unusual Italian dishes echo the light hue, while a silk tablecloth vividly complements a bountiful still life of fruit and flowers. Within illuminated niches, winsome French terra-cotta busts rest on pedestals devised from sections of tree trunks.



It all adds up to a contemporary and understated version of a period piece.



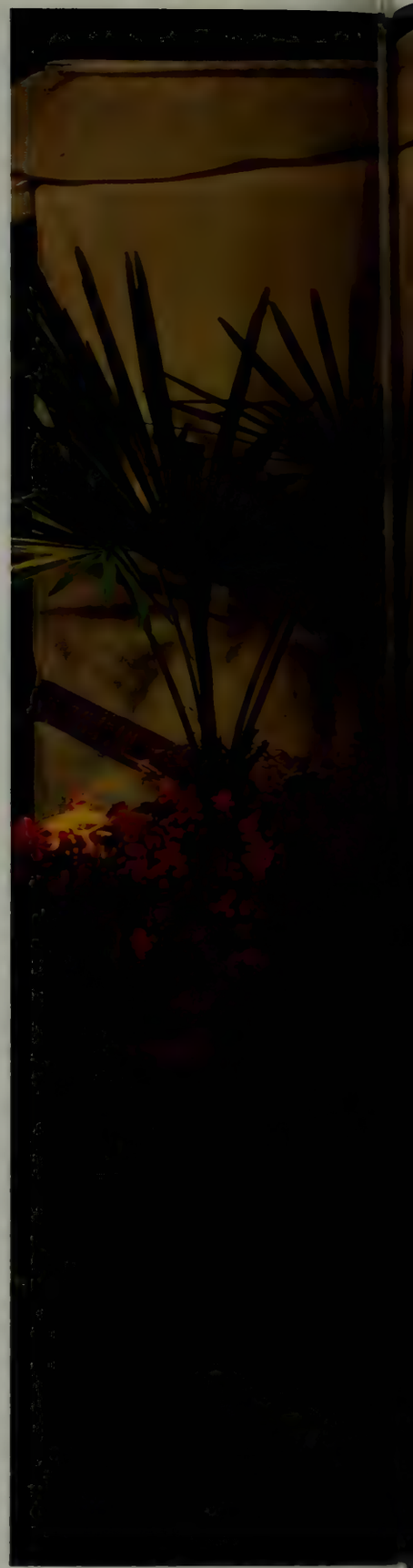
order to successfully accommodate both the fountain and the bar."

Indications of Gérard Bach's predilection for original solutions are first encountered in the entrance hall. Here the walls are faced with *pierre du Gard*, a yellowish-beige stone that comes from the south of France. Floors are of a plastic substance much used industrially for its antistatic properties and for easy maintenance. Poured onto a base, as cement is poured, it attains the hardness of stone when dry. Since the designer uses it throughout the ground floor of the duplex, he has divided this large area at intervals with rustproof iron strips, producing a definite decorative effect. Placed against one wall of the entrance hall is an eighteenth-century English canapé covered in suede, above which hangs a contemporary tapestry that was made by the American artist Christopher Hills.

Off-white is the dominant note in the salon. There are white walls—all but one, covered by a patchwork of fabrics ranging from black to white—white-lacquered ceiling, and large sofas covered in white canvas. Adding sparkle and sheen are the chimney breast and adjoining wall of mirror, and the owner's collection of mercury glass. A pair of Paralum lamps—tall aluminum tripods fitted with white parasol shades, the same as those used by photographers—give muted, indirect light. Strong color comes from the large eighteenth-century Indian *pechwaī* painting on silk, whose high pastel tones are repeated in sofa cushions, and from the punctuation of an Andy Warhol portrait of Mick Jagger.

In the dining room, the same scheme is repeated, but color is added in soft green draperies and in the kilim rugs covering two small





tables. The crystal and amethyst chandelier and a pair of lighted niches containing nineteenth-century busts shed a diffused light on the scene. The stairway is the most amusing part of the duplex. Constructed of steel grating planks covered with matting, and without risers, it affords a view of the pool underneath it, from which jets of water spray with cool grace.

Upstairs, the library offers more surprises. Above the mirrored fireplace, for instance, there is a wall sculpture composed of electronic elements of the stereo set, which become mobile when the electric current is turned on. In this room, textures and colors of sharp contrast are effectively juxtaposed: Beige coconut floor matting with walls and ceiling lacquered indigo blue; a wall panel of glass with a diagonal design in silver, bronze and blue; a pair of armchairs covered in patent leather of darkest brown; walls of varicolored books; a pale beige, life-size, antique goddess figure in an indigo frame. The décor is rich and varied.

In the guest room all is Art Nouveau. The bed, chairs and chests that furnish it were acquired by the designer long before they became fashionable. The room's dominant color is *bois de rose*. Matte surfaces—such as suede-covered walls and a fur bedspread—serve as foils for the dark gleam of polished wood. And there are Tiffany glass and bronze lighting fixtures, and window shades of chintz in a striking print. It all adds up to a contemporary and understated version of a period piece.

Naturally, Gérard Bach has made the most of his garden. For outdoor entertaining—rain or shine—he had a square tent constructed. Of white canvas, with a parasol roof, it is centered by a large square table made of wood and covered with Japanese straw matting. Surrounding it on three sides are banquettes covered in a brightly colored African cotton fabric. The tent's entrance is guarded by two statues of ferocious lions. And on the lawn outside are chaise longues and café tables and chairs of white-painted metal. On gala evenings, tiny multicolored lights twinkle among the foliage of the trees.

It can be said, and with conviction, that in Gérard Bach's philosophy the cliché surely does not exist.□

—*Helen Barnes*



OPPOSITE: Exuding the elegance of Art Nouveau, a 1917 French mirror and armchair, both signed *Majorelle*, herald a distinct change of tone in a Guest Room. The designer's own interpretation of Art Nouveau includes a contemporary window shade and antique velvet pillows in roseate hues. A touch of whimsy: Windows left open allow a vine to send its tendrils indoors from the garden. ABOVE: A romantic refuge, the square canvas tent with parasol roof affords nomadic hospitality in the garden. Comprising a medley of patterns are draperies and banquette upholstery of African cotton, Japanese matting on the table and floor, and seats of Portuguese straw.

Art: The Drawing as a Study for Painting

TEXT BY ROBERT ATKINS

"THERE IS no artist's studio, even a mediocre one, in which a study may not be found superior to [a] finished work," wrote English painter/sculptor Alfred Stevens in the nineteenth century. The value and charm of preparatory sketches and designs have long been recognized. Forty-five hundred years ago, in Babylonia, studies for sculpture were incised with stone tools on shell plaques.

An astonishing quantity of artists' studies for final works, usually drawings, have survived through the ages. To regard them merely as incomplete renderings of painted or sculpted masterworks-to-come is to miss the rewards deriving from direct access to the creative process. Preparatory studies have been aptly and irresistibly likened to private diary entries.

One of the earliest known references to the subject was Aristotle's assertion that "the creator begins by drawing." By that he intended to suggest the primacy of thought and design in the making of art, an activity seen as comparable to the creation of the world by the gods. This belief that drawing is not only the initial, but the most important, phase of the art-making process has persisted throughout history.

In Aristotle's day, however, drawing meant using brushes and paint to produce the liney, tinted drawings visible on early Greek vases. Technology eventually came to the artist's aid in the fifteenth century, with the proliferation of paper as a replacement for parchment and vellum. A boom in artists' notebooks, drawings and designs resulted. Renaissance thinking on paper yielded not only studies for finished works, but wildly imaginative solutions for real and imagined problems. More unusual examples are Leonardo da Vinci's plans, conceived in his dotage, for the manufacture of wings for lizards!



ABOVE: *Marthe soins de beauté,* Pierre Bonnard, circa 1923. Pencil on graph paper; 5¾" x 4¼". A series of quickly realized strokes suffuses an intimate moment with an aura of feminine grace. Marilyn Pink, Los Angeles. OPPOSITE: *Le Chapeau à plumes,* Henri Matisse, 1919. Pencil on paper; 13¾" x 11½". Matisse's clarity of line captures the intensity of a woman's gaze in this work from a series. Acquavella Galleries, New York.

The modern arsenal of drawing media also became available during the Renaissance. By that time, artists could choose between charcoal, pen and ink, chalk and pastel, ocher, tempera and watercolor. This ultimately led to the elevation of works on paper to a status independent of painting. The apotheosis of drawing is symbolized by François Boucher's exhibition of drawings at the Paris Salon in 1745—the first such event in the history of that august body.

This moment also marked the emergence of the not-always-clear distinction between the "finished" drawing or watercolor, designed to be exhibited and collected, and the more traditional and sketchy study. The gap between the two has widened over the years—particularly since the time of the Impressionists.

The intriguing and paradoxical quality of the drawing-as-study stems from the nature of drawing itself and the vast difference between a drawing and a painting or a work of sculpture. Drawn studies tend to be intimate, spontaneous and, like shorthand, simplified to the point of abstraction. They often stand apart from historical styles, simply because they are not primarily intended for public viewing. Around 1910, Picasso filled numerous sketchbooks with drawings containing no reference whatsoever to the cubistic vision of fragmented reality he was simultaneously pioneering in paint.

And while a drawing may embody the essential solution to a painter's or sculptor's artistic dilemma, it is still subject to the limits and possibilities peculiar to drawing itself. Matisse could magically imply the texture of skin or hair with one deft stroke of charcoal, but he needed another kind of magic to translate that tactile sensuality into paint. Drawing's emphasis on control, gesture and line make it calligraphy's first cousin.

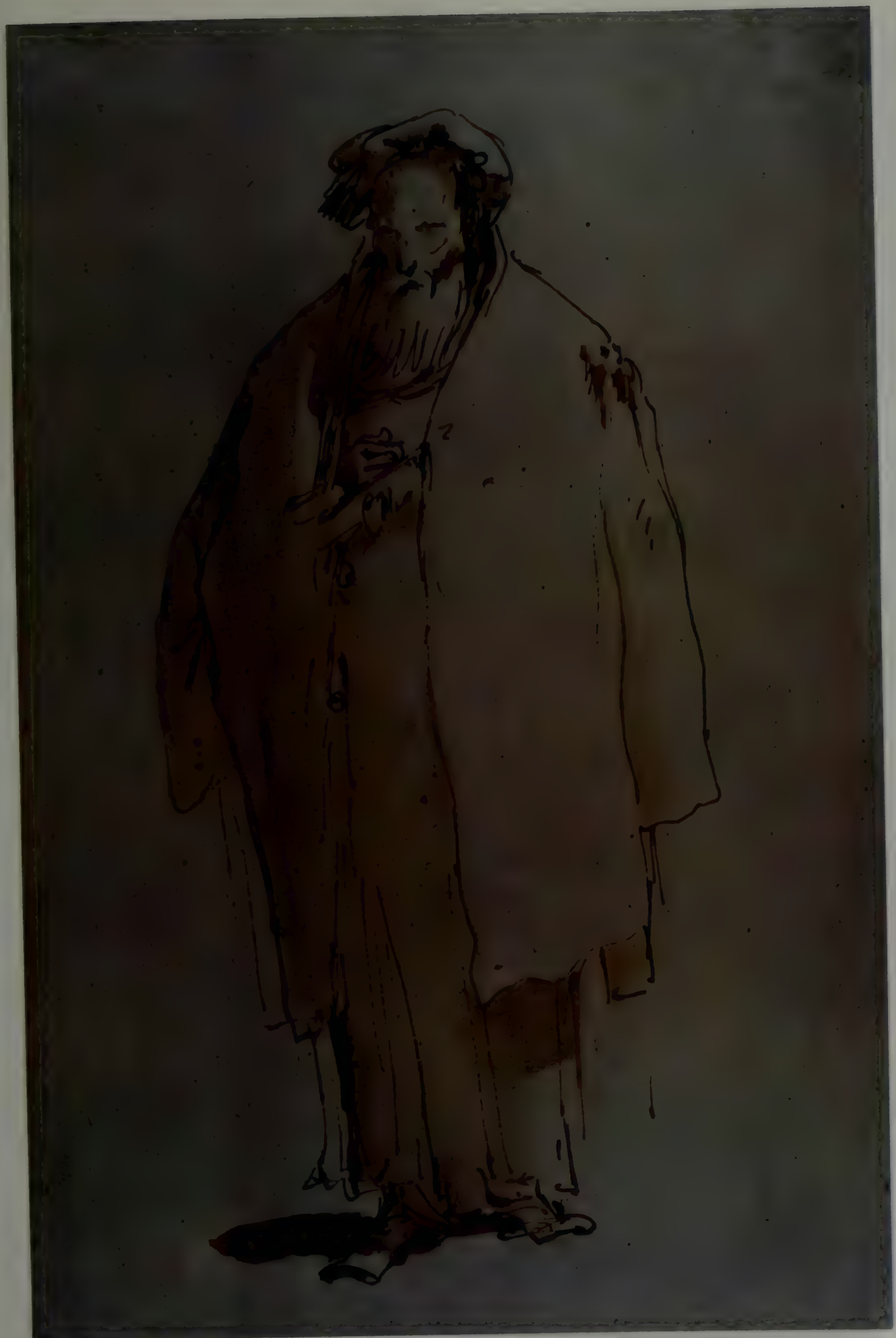
Preparatory drawings are, in curious fashion, both satisfying independent works and the best evidence of an artist's intentions as he treads the hazardous path of the creative process. They are essential tools for the art-historical identification and evaluation of an artist's output. Not incidentally, they often delight viewers when exhibited. And they





RIGHT: *Hercule enfant étouffant les serpents,* Hugues Taraval, circa 1784. Pen, brown wash, black stone, sanguine on paper; 14″ x 20″. Jacques Petit-Hory, Saint-Ouen, France. BELOW: *Studies of Peasants Working,* Vincent van Gogh, 1890. Pencil on paper; 9½″ x 12¼″. The Lefevre Gallery, London. OPPOSITE: *A Bearded Man in Cloak and Hat,* Giovanni Battista Tiepolo, early 1750s. Pen, ink, wash on paper; 8¼″ x 5½″. Thomas Agnew & Sons, London.

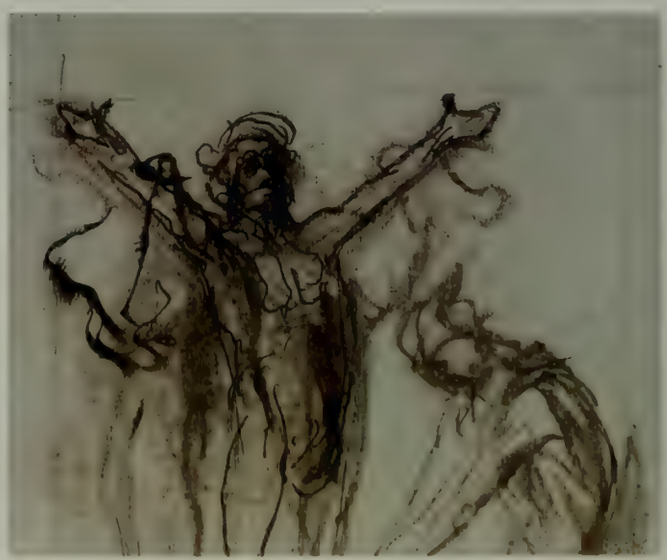






RIGHT: *Etudes d'amours,* François Boucher, circa 1750. Sanguine with white chalk highlights on paper; 12¼" x 8". Galerie Cailleux, Paris. BELOW: *Karl,* Andrew Wyeth, 1971. Pencil on paper; 12¾" x 13¼". Frank E. Fowler Company, Lookout Mountain, Tennessee. BOTTOM: *Le Saltimbanque,* Honoré Daumier, mid-1800s. Pen, ink and charcoal on paper; 6⅝" x 8¼". Galerie Robert Schmit, Paris. OPPOSITE: *Study for "The Music Lesson,"* Gustav Klimt, 1899. Pencil on paper; 17½" x 12½". Robert Miller Gallery, New York.





seem to act as a form of visual thinking—for most artists.

Noted sculptor Henry Moore explains his reasons for drawing: "My drawings are done mainly as a help toward making sculpture—as a means of generating ideas for sculpture and as a way of sorting out ideas and developing them. I find drawing a useful outlet for ideas which there is not time enough to realize as sculpture. . . . And I sometimes draw just for its own enjoyment." □

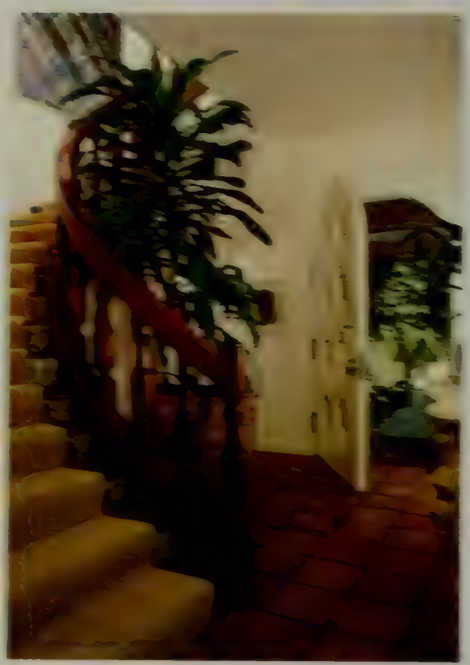
Robert Atkins often writes for California and national fine arts publications and at present is a lecturer in art history in San Francisco.



Beach House on the Pacific

Refurbishing a Past Era

INTERIOR DESIGN BY JOHN DOTTRELL
PHOTOGRAPHY BY RUSSELL MACMASTERS





THE BEACH HOUSE tells one of those glamorous southern California stories. It is a very large—8,000 square feet—aging palace in the sand, with Olympic-size freshwater pool, assorted guest houses and tennis courts. The whitewashed extravaganza was built in the late 1920s by one of the original moguls of Hollywood. It had once been Louis B. Mayer's haven on the Pacific Ocean.

However, interior designer John Cottrell hated the sprawling relic

Designer John Cottrell revitalized a classic California beach house once owned by movie magnate Louis B. Mayer. ABOVE: An Ed Moses painting punctuates the gracefully curving stairway that ascends from the Entrance Hall. Colorful tiles, a long-hidden facet of the original design, festively adorn the stair risers. RIGHT: A tumult of color, the Nancy Graves painting above the mantel installs a fresh vigor in the Living Room. Lively Brunschwig & Fils fabrics, others complementary, pastoral exuberance







when he first saw it. "It had been ruined," he explains. "The ceilings had been lowered and the fireplaces had been walled up. The house had been remodeled several times since the Mayer days, and all the wonderful original details were covered up. I didn't even know whether they were still underneath or had been destroyed." Worse yet, the house—a rather pretentious pile of bricks and mortar—seemed very wrong for the young couple, the parents of three children, who were buying it. "These people are close friends of mine," says John Cottrell. "They choose to live a very clean life, and they didn't want the house to be filled with opulent furniture and antiques."

Putting this healthy and family-oriented clan into a house that had once echoed with the antics of movie stars seemed to require the efforts of an exorcist, rather than the talents of an interior designer. "I begged them not to buy the house. But they lived only two doors away, and such properties rarely come on the market. One day I got the telephone call that the house was theirs, and they wanted me to do the interior design," adds Mr. Cottrell. "Our tastes are so much alike that I looked on the project as if I were designing my own house. The first thing I did was to rip everything out and take the house back to its original state. Removing the false ceilings exposed the heavy dark beams and elaborate detailing of the 1920s. Molding and fireplaces appeared behind false walls installed during the bland period of the 1950s.

"I had all the plumbing and wiring torn out and replaced. The roof tiles were repaired with old tiles that matched perfectly. A new kitchen was one of the first things to be completed, but the whole project took about a year. In the end, every detail of the house was authentically restored." Well, not exactly. Instead of the expected Picassos on the walls, there are framed examples of the

ABOVE: Late afternoon sunlight spills through French doors into the Dining Room, a buoyant blend of traditional furnishings and light-toned setting. RIGHT: In the circular Master Bedroom, a broad window and French doors reveal a crisp composition of sky, sea and sand; the doors give access to a balcony and the large upstairs sundeck. Fabric from Charles Barone embellishes the tranquil horizon with floral gaiety. An English butler's table, topped by an array of blue and white porcelain, anchors the commodious conversation grouping.







owners' children's art, and every wall and molding is painted white. "I know this is not always the style today," says the designer. "But I like white." The dark stain of the heavy beamed ceilings was sandblasted away, bringing the aged wood back to its natural color. All this blends with the sand, the white, and the ever-changing hues of the Pacific.

The furniture in the living room is covered in green and white. The master bedroom, with its high-ceilinged turret wing, is filled with pink and white prints. "This isn't a formal house anymore," says the designer. "While the owners are very social, their parties are informal—sort of everyone-help-themselves variety. This is refreshing here in southern California, where people often don't seem secure unless everything is lavish, with a great many servants."

The ornate mansion by the sea is now a home filled with children and comfortable furniture. It is a place for relaxing and having a good time. Still, some of the old Hollywood era survives behind the pristine white walls. The sound and projection booth has been updated in its niche in a living room wall, but the old screen has been replaced by an electronic one that disappears into a ceiling beam. A full stage, discovered underneath the living room floorboards—in the old days a push of the button raised it eight feet, so that Mr. Mayer could watch legitimate theater productions—was not restored, because it would have required installing the mechanisms for two elevators. "I like the house now," John Cottrell admits with no reluctance at all. The mansion from another era has become a home. □

—Jason Thomas

Working from old photographs, the designer eliminated previous modifications and restored the house's original appeal. In the Master Bedroom, as elsewhere, a low plaster ceiling was removed to expose handsome wooden beams, while aluminum-frame windows and sliding doors yielded to more elegant traditional designs. The rugged beauty of simply finished wood—including a rustic Irish cabinet—combines with cheerful fabric to evoke an airy seaside cottage.

An Ambassador at Home

Portuguese Art and Imagination Brought to Manhattan

PHOTOGRAPHY BY JAIME ARDILES-ARCE



An international mood permeates the spacious Manhattan duplex of Portugal's envoy to the United Nations, Ambassador Vasco Futscher-Pereira, and his wife, Maria Lucia. ABOVE: An experienced designer, Mrs. Futscher-Pereira enjoys mixing periods and cultures; in the Entrance Hall she used a Louis XV–style table to enhance the beauty of 3rd-century Gandhara sculptures. OPPOSITE AND FOLLOWING PAGES: A palette of earth tones unifies the Drawing Room. Five coats of glaze produce a deep basketweave texture on the walls; oak floors were bleached to echo the hue of moldings and draperies. The Portuguese sensibility reveals itself in the choice of two contemporary paintings, by Dourdil and Menez, and recurs in the banquette and grouping of low tables, created in Portugal for Mrs. Futscher-Pereira. Other lands are represented—from France, a Régence commode and Louis XVI fauteuils; from Italy, a Venetian mirror and an inlaid cabinet; from China, a coromandel screen and famille rose and famille verte cachepots.

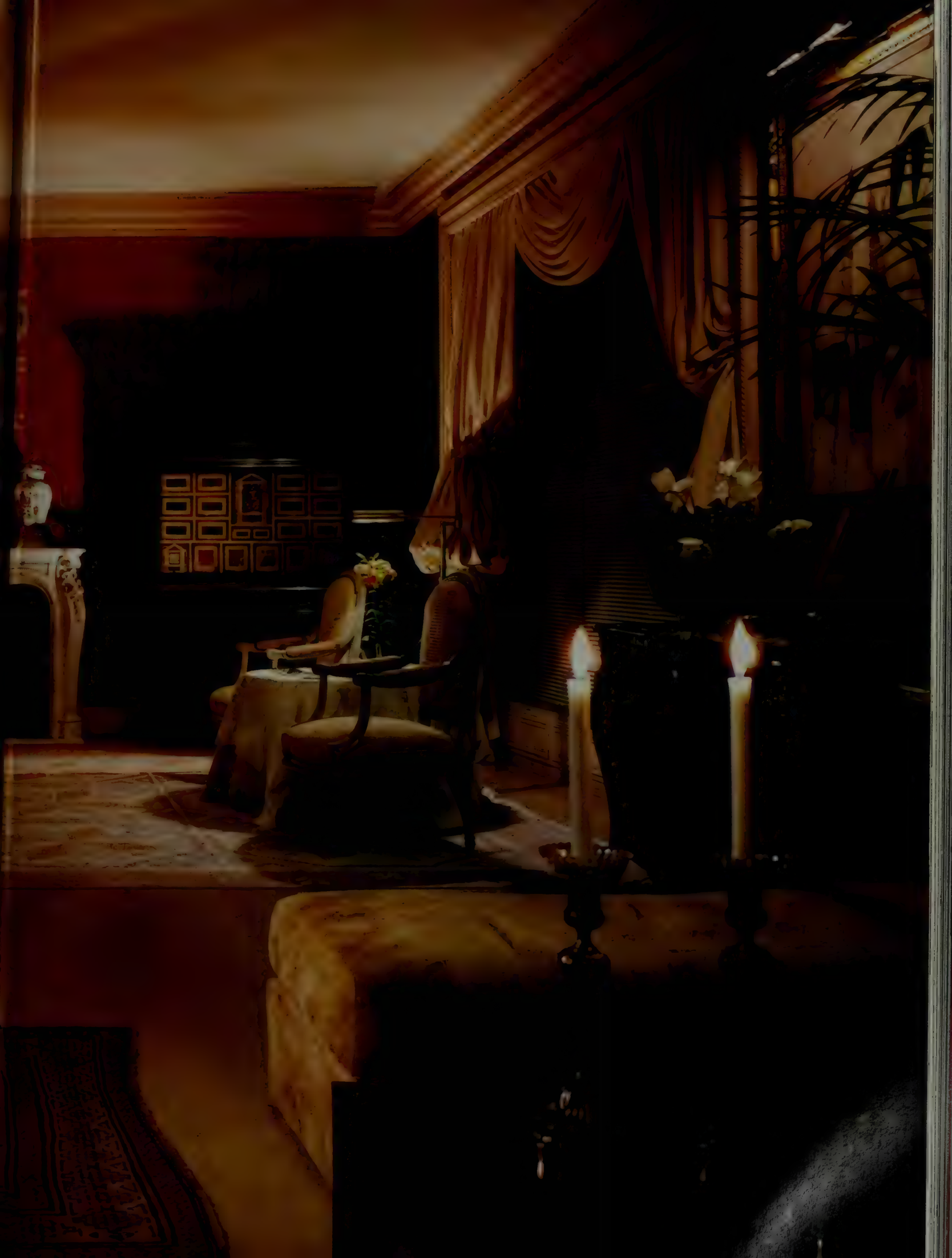
THE PREVAILING STYLE of today's airline-connected world seems to be international eclecticism. And nowhere is it more logically expected or more appropriate than in the residences of ambassadors, since the very nature of diplomatic service is based on international exchange. Yet an atmosphere with some degree of national regionalism is also to be expected in the official residence of an ambassador, since his home will be seen as a design representative of the country for which he speaks. How can two stylistic statements be expressed in one interior: international eclecticism and national regional flavor? On the surface, they sound completely irreconcilable.

The design world, however, like the diplomatic corps, is filled with surprises. For in the residence of Ambassador and Mrs. Vasco Futscher-Pereira in New York City—he heads the Portuguese mission to the United Nations—an international collection of furnishings has been assembled against a Portuguese-style background. The combination has the exuberant voluptuousness that is historically associated with Portuguese design and gives the apartment a distinctive and national flavor.

Most of the credit for this combination is due directly to the owners themselves. His career has taken





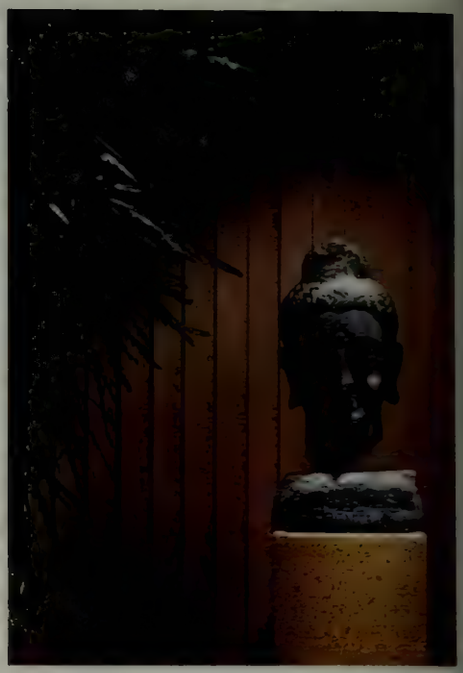




ABOVE: A luminous abstract canvas by the ambassador, a serious painter, adds sophistication to the Dining Room. The formal elegance of the tablesetting reveals Mrs. Futscher-Pereira's artistry: Tall tapers and long-stemmed freesias lend lofty beauty amid crystal, silver and porcelain—all from Portugal—while the antique mirror tabletop redoubles the gleam and sparkle. *Faux-marbre* pilaster and moldings frame recessed shelves aglow with Chinese Export porcelains. OPPOSITE: In the Loggia, stone Buddhas preside atop lacquered tables adorned with chinoiserie patterns. Beneath one table, a fragment from an Indian temple relief rests on sisal carpeting by Stark. The Library, glimpsed through the doorway, exhibits a painting by 17th-century Dutch artist Marten van der Heemskerk and a lacquered screen illuminated by a Hansen lamp. Restating the Portuguese theme is a needlepoint rug known as an *Arraiolos*.







ABOVE LEFT: The Library, with its extensive collection of art books, affords pleasant alternatives: serious study at a marbleized Parsons table attended by Queen Anne chairs, or relaxed browsing on a sofa covered with raw silk from Schumacher. An 18th-century ivory statue of Saint Francis, from India's Portuguese colony of Goa, affirms the aesthetic tenor. ABOVE RIGHT: A confluence of textures animates a Loggia composition. The modulations of the age-etched Gandhara Buddha gain emphasis from its base of hewn stone and the rough linen finish of its pedestal. Louvered draperies wrapped with linen underscore the play of surfaces, while a verdant quiver of foliage enlivens the arrangement. OPPOSITE: A fanciful Oriental scene unfolds on an 18th-century English screen of gilded leather, providing a vivid backdrop for the neutral tones predominant in the Master Bedroom. Lamps are by Hansen.

Ambassador Futscher-Pereira to such locations as Morocco, Zaire, West Germany, Brazil, Madrid, Lisbon and San Francisco. While serving in Pakistan, he collected a group of sculptures from Gandhara, in northwestern India, which date from the third century A.D. It was, after all, his namesake, Vasco da Gama, who opened the Indian continent for the Iberian peninsula. His collection speaks for international eclecticism.

Mrs. Futscher-Pereira also is widely traveled, having previously lived in Mexico, Argentina, Spain, New York, Paris, Rio and Brasilia. It is a fortuitous surprise that she is, in addition, an experienced interior designer. For five years in the Brazilian capital she maintained a studio and shop for the design and installation of facilities for the diplomatic corps—embassies, houses of ministers of state, and offices of governments.

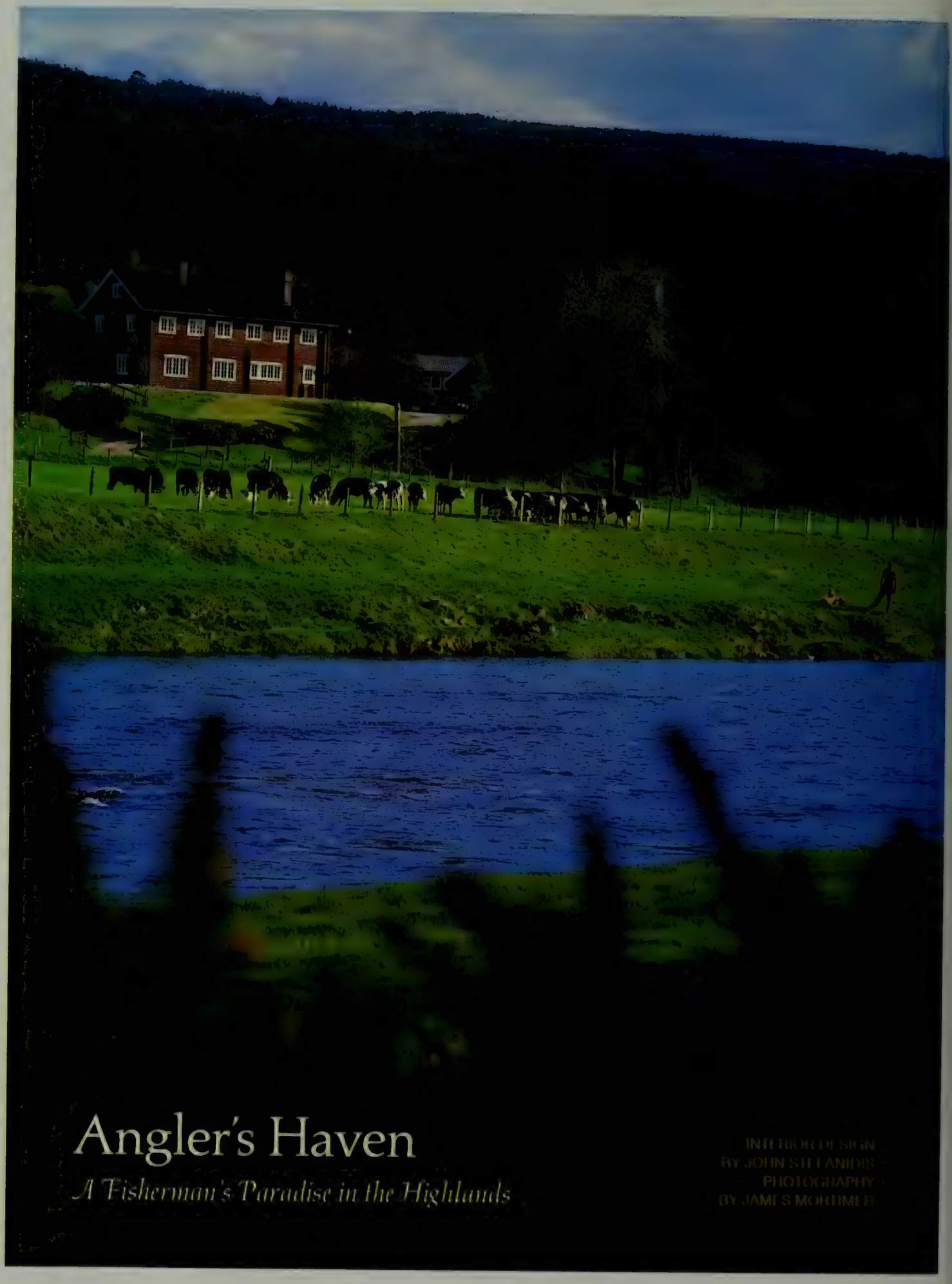
She says that she adores "mixing periods and pieces. There are so many beautiful things from different centuries, from different periods, from different countries, that mixing them is the fun of designing a house or an apartment." In her living room, for example, stands a twelve-panel Chinese coromandel screen—it was commissioned for the birthday of a celebrated Chinese scholar in 1687—alongside an engraved antique Venetian mirror, flamboyantly festooned with glass feathers and leaves. Below the mirror is a marble Régence mantelpiece, and nearby is a seventeenth-century Italian cabinet, inlaid with rich ivory and tortoiseshell.

In arranging the apartment, however, a solid Portuguese foundation became the order of the day. All the new furnishings were designed by Mrs. Futscher-Pereira and made under her supervision in Portugal. Among them are the dining table, occasional tables, sofas, ottomans and rugs. The specifications for these pieces sometimes required detailed drawings, and the ambassador himself contributed his drawing skills to produce some of them—in order to ensure precision cabinetmaking at long distance. For work done in New York City, the owners canvassed the Portuguese community in the northeast and assembled a crew of Portuguese artisans to do carpentry and painting and general installation.

"We were lucky to find such fantastic Portuguese craftsmen," Mrs. Futscher-Pereira says gratefully. Indeed, they carried on that tradition of Portuguese craftsmanship represented by the eighteenth-century Don José bed in one of the bedrooms. Made of carved rosewood, with silver mounts, the bed is a glorious fantasy, with carved feathers on the headboard, and four twisted posts. It is, as Mrs. Futscher-Pereira says, "insanely wonderful." A touchstone for the entire apartment, it represents the originality of Portuguese ornament, the tradition of Portuguese craftsmanship and the international ambassadorship of good design. □

—*C. Ray Smith*





Angler's Haven

A Fisherman's Paradise in the Highlands

INTERIOR DESIGN
BY JOHN STEFANIDIS
PHOTOGRAPHY
BY JAMES MORTIMER





John Stefanidis hewed to the unaffected spirit of a Norwegian log house in his design for the Govett family's fishing lodge in the Scottish Highlands. OPPOSITE: The river Dee cuts a shimmering swath behind the house. Here members of the family frequently fish until midnight. TOP AND ABOVE: The house is an exact replica of the family's lodge in Norway, which was copied log for log in an adjacent field. Shipped to Scotland, the parts were reassembled later on a grassy knoll beside the river.

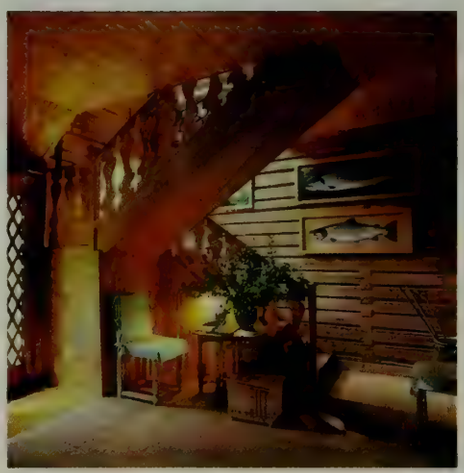
"IT LOOKED SO like a matchbox, sitting on its green knoll. That was my very first impression of the house, and we've kept it that way." Penny Govett is describing the Norwegian log house her husband's family built in Scotland twenty-four years ago. Now interior designer John Stefanidis has made this fishing lodge more comfortable, and prettier, too, and has entirely banished the usual Spartan implications of other log houses.

"My husband's parents were avid fishermen," explains Mrs. Govett, "and they once had a similar house in Norway. They wanted to re-create the same house on a stretch they already owned in Scotland, on the Dee." So Norwegian craftsmen duplicated the old house log for log in an adjacent field in Norway. Each log was numbered as it went into place; the roof was raised, then taken down again, and the walls followed. Workmen put it all, and themselves, on a coal boat heading across the North Sea. In Scotland they reassembled the house on the new site overlooking one of the best fishing pools in the area. The numbers can still be seen on the logs, and marks from the studs of the boatmen's boots still bear traces of coal dust. Time and weather have softened the exterior of the lodge, but little else has changed. In reality, the alterations made by John Stefanidis have been more in the nature of simple evolution.

Some of the most important changes involved comforts like heating and rewiring and plenty of hot water. These improvements cannot be seen, but they are more than welcome on a cold morning in the Highlands. Other additions, cupboards and specially designed furniture, are in pine, complementing the walls.

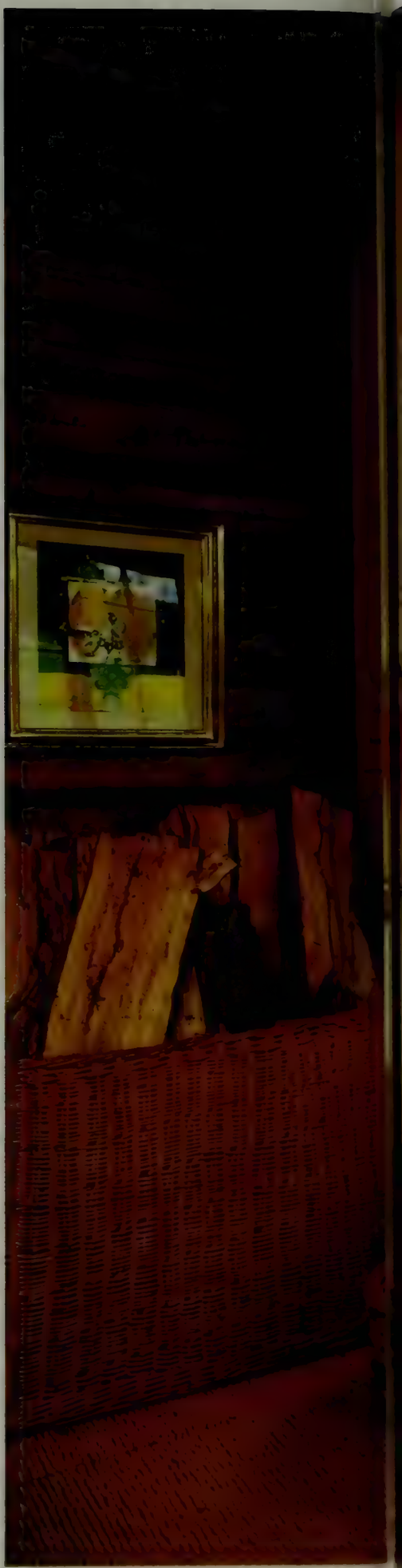
"If a house has a certain atmosphere, you have to be very careful not to lose that atmosphere for the sake of decoration," explains Mrs. Govett. "It's a great mistake when people throw out things that have been dear to others. When our older generation returns for a visit, I hope they find all the familiar bits—perhaps in different places—but here

"You have to be careful not to lose atmosphere for the sake of decoration."









TOP LEFT: Traditional jigsawed balustrades on the stairway in the Hall recall the home's Scandinavian lineage. Piscine portraits immortalize spectacular catches from days past. TOP RIGHT: A lacquered chinoiserie clock stands sentry in the Hall, while antique wicker stretchers for wading boots indicate the entrance to the Tackle Room. ABOVE AND RIGHT: "If a house has a certain atmosphere, you have to be very careful not to lose that for the sake of decoration," says Mrs. Govett. "Each generation should add to a house like this. Nothing should be taken away unless it is worn out." In the Sitting Room, as elsewhere, Mr. Stefanidis used comfortable furniture in neutral colors to maintain the air of simplicity. Straw baskets and sisal matting create a textural resonance with the honey-toned pine of walls and ceiling. In contrast, a grouping of Graham Sutherland aquatints adds aesthetic sophistication, and at the hearth, a Persian rug lends Eastern exoticism.









TOP: Baskets cluster on the walls of the Flower Room, where Mrs. Govett arranges bouquets of wild flowers gathered during her frequent strolls along the riverbank. ABOVE: In the Tackle Room, well-wrought shelves house rods and reels; wines are stored in built-in bins. Functional cork tiles are used for flooring. RIGHT: Henry Moore etchings in the Dining Room attest to the artist's fondness for sheep, a predilection understandable in a Yorkshireman. Animal images persist in the fabric covering the dining table and chairs, a subtle cotton print of tiny fishes. An Edward Burra landscape overlooks the rectangular pine table, which has been pressed into service as a sideboard.







somewhere. The lacquer clock, for instance, has always been around, and the house wouldn't look the same without it. Each generation should add to a house like this, and nothing should be taken away unless it is worn out. The only things we removed were old curtains that were dropping off their hooks, and threadbare covers. John replaced the curtains with blinds, which make sense, since there are radiators in front of every window, and curtains would interfere with the heating. All the colors are very soft and gentle."

The trellised front door and a staircase with flat, jigsawed balustrades are traditional Scandinavian decorations and are still in their accustomed places. Oil paintings of some record fish caught here and in Norway are now massed on the walls of the stairway, evoking memories of some that "didn't get away." The Govett children are a fourth generation of enthusiastic fishermen and the keenest of all when the season starts on February 1. They wait only for the ice, or *grue*, to disappear from the river—concerned for their fishing lines, not cold toes. At midsummer, when days are long, they are likely to dine early, then continue fishing until after eleven, when long evening shadows finally darken to night. Some are out before breakfast. For guests who do not share this enthusiasm, there are also glorious walks, but most fish until lunch is brought down to a small log hut at the river's edge. The ghillie is there to give newcomers advice on how to fish the pools.

During the winter the days are short, and the family appreciates the indoor life, coming in to be warm and cozy after long walks. In the spring and summer the riverbanks are knee-deep in wild flowers, from the earliest anemones, primroses, cowslips and daisies to the lupine and rose-bay willow herb of summer. Mrs. Govett gathers them as she walks along the bank to fish. In April the petals from single-flowered cherries fill the air like a spring wedding, and the garden is bright with scented narcissus. It is not an extensive garden, simply a well-ordered surround for the house. Grass and beautiful trees and bulbs are the essentials; bottle-green forests are the background. At one time there was a rose bed, but it looked inappropriate, for this is not a place for elaborate gardening. It is, rather, a place for serious fishing—and for a comfortable matchbox of a log house. □

—*Elizabeth Lambert*





LEFT: Cheerful colors predominate in the Master Bedroom. Crisp bed draperies enclose the pine four-poster, while a rug of snowy wool adds warmth. A 17th-century walnut table and Russian country chairs contribute a note of gentle refinement. ABOVE LEFT: A selection of nineteenth-century English pottery blooms fragilely on a small table in the Master Bedroom. A ceramic lamp softly illuminates the rough, grainy walls. ABOVE RIGHT: Bright window frames accentuate the dark log structure. Fishing rods lean against the front porch, holding the promise of another day's excursion.



ARCHITECTURAL DIGEST VISITS:
Mr. & Mrs. Mike Douglas

INTERIOR DESIGN BY RON WILSON
PHOTOGRAPHY BY RUSSELL MAC MASTERS





ABOVE: Television talk show host Mike Douglas shares a quiet moment with his wife, Genevieve, in their Beverly Hills home, designed by Ron Wilson. ABOVE RIGHT: Mr. and Mrs. Douglas created a gathering place for family and friends in their Tuscan-style residence, formerly the home of movie mogul Harry Cohn. OPPOSITE: Idaho ice-quartz tables and a Japanese-style hand-painted screen punctuate the Living Room's medley of patterns. A handmade Chinese rug and striped taffeta from Brunschwig & Fils offer geometric interest, counterpointed by a Clarence House floral chintz.

CERTAINLY the great house of generously proportioned rooms and munificent decoration has been brought to flower in southern California by a coterie of owners unique to this part of the world: entertainment industry luminaries. Their profession demands that they live and entertain lavishly, and on a practical level their homes often serve as settings for countless meetings. It is obvious that houses of this kind fall into a special category. They are at once personal and professional in nature.

In the mansion-filled area of Beverly Hills, for example, there are perhaps only thirty or so establishments fitted with such exterior requisites as bricked parking courts large enough for a baker's dozen of exotic foreign automobiles, well-manicured lawns, bountiful gardens and, on the inside, large bedrooms, servants' quarters, generous living rooms and salons, morning rooms, atriums, powder rooms and the greatest of all extras—the screening or projection room.

So, when television talk show host Mike Douglas and his wife decided to move home and headquarters from their Philadelphia estate, always described as "baronial," to Beverly Hills, a house hunt of major proportions began. And along with that search went the search for just the right interior designer to convert the house to their tastes and way of life. When news reached the industry that Mr. and Mrs. Douglas had purchased the estate of the late Harry Cohn, who was president of Columbia Pictures and a legendary figure, the sale seemed fitting, indeed almost poetic and somehow inevitable.

As perfect as the marriage of family to house was the choice of interior designer Ron Wilson to turn the fifty-year-old residence into the





"This house, more than their equally spacious Philadelphia home, is a retreat for Mike," says Ron Wilson.

Douglas domain. "Mike's a great deal more concerned about the house than his wife is," says the designer. "She thinks first of her husband, then the house. They gave me complete freedom in every way."

"The house," Mr. Douglas elaborates, "looked like a chandelier store when we moved in. And can you believe there were eight coats of black enamel covering a beautiful solid oak door?" He is chatting at breakfast in an enormous dining room normally reserved for dinners or large luncheons. Ron Wilson has transformed it with trompe l'oeil paneled walls, portraits, a half-dozen Buddhas, and gargantuan palm-filled baskets. It is a dining room worthy of an English country house, with its regal table and high-backed chairs.

"There are more decorators in California than any state I have visited," Mrs. Douglas adds. "And this is all to the good, for when we went house-hunting, almost everything we saw really needed decorating. But I chose Ron because we loved the work he had done on Cher's home. Also, I wanted someone who could work with the old and the new, and someone who wasn't set in his ways. Once Ron began, I enjoyed sitting back and watching him work. You see, my role as I understand it is to provide a

In anticipation of frequent gatherings, the spacious Living Room was divided into several comfortable conversation areas. Aureate accents lend formality: Near an ornate rimmed table, a gilded 18th-century French mirror, sconces, and Louis XVI bronze-doré candelabra lamps are silhouetted against combed wallpaper from Louis Bowen. Illuminated by a pair of cut-crystal lamps, the piano attests to musical interludes when Mr. Douglas sometimes entertains family and guests with his singing. A tall Chinese vase graces the window



Though classically arranged, the oval Morning Room, which serves as an informal dining room, exudes the freshness of a dew-spangled garden. A trio of arched windows with draperies of Clarence House taffeta bathe the room in light. Nearby is a large vase, part of a collection of antique Chinese porcelain. Delicately colored floral motifs unite a handmade Chinese rug and cotton chintz upholstery from Schumacher.

happy environment for my husband. I believe in closeness in marriage, and under the circumstances I don't have the time to do my own house.

"But what I did do was work out a number of different conversation areas where groups could discuss a variety of subjects. We wanted such areas in every part of the house where guests would gather. We normally hesitate to have more than three couples as dinner guests, but we do occasionally invite a crowd in. Those evenings Mike may sing. That's why we have the Steinway in the corner of the living room, the largest room in the house."

Ron Wilson explains he designed the house in such a way that there were personal areas as well as many entertaining areas. "This house, more than their equally spacious Philadelphia home, is a retreat for Mike," he explains. "It makes him feel secure, though it does have thirty rooms. But he and Mrs. Douglas use the major rooms all the time. That's fifteen rooms apiece! But they are as at home as if they were in a cottage."

However, virtually all the furniture in the house is on a large scale. "That's the trend today," the designer says. "And it's a good one. When the furniture is overscale it keeps things looking contemporary. To do everything in proportion and according to tradition is boring. You need fun and whimsy. We all need these things: it's healthy." When Ron Wilson toured the house with Mrs.

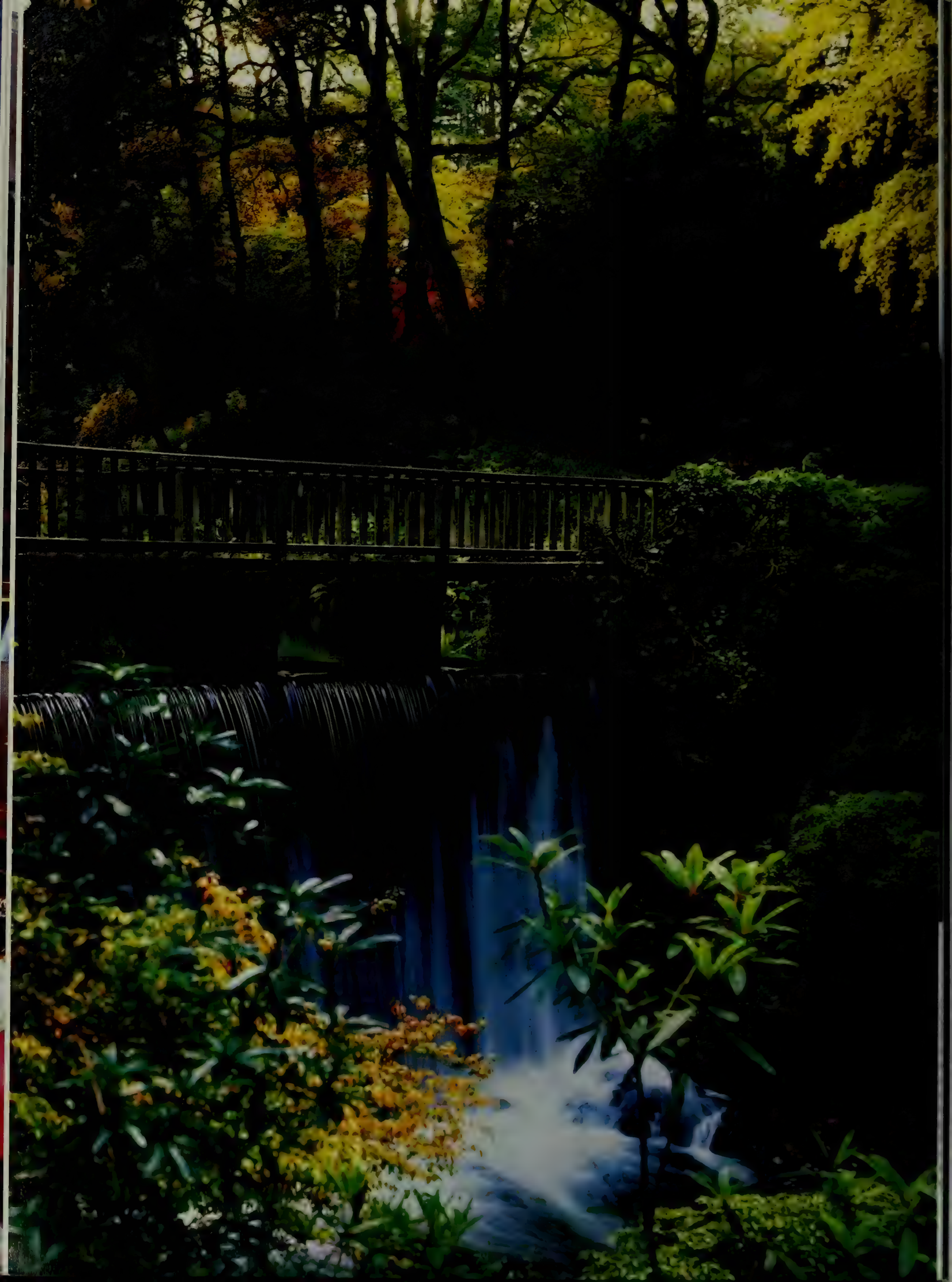


Swathed in neutral hues, the Master Bedroom provides a serene retreat for Mr. and Mrs. Douglas. Flowered draperies and a checked fabric, both from Brunschwig & Fils, subtly enliven light-toned linen upholstery and bed draperies from Franciscan Fabrics. Backdropped by wall upholstery from Stroheim & Romann, a table covered in Scalamandré silk bears a fond selection of family photographs.

Douglas on one of his first visits, he made an astonishing discovery. He kept it to himself, but made certain before his next visit: The house was almost identical to the one he had arranged for Cher, five years before, the house Mrs. Douglas had liked so much. (See *Architectural Digest*, May/June 1974). The same architect, in fact, had created both. "It has the same front door, same stairs, same main hall, same dining room and the same living room—except that it was paneled," the designer says. "The morning room is identical to the oval room Cher had. For me, in 1974, the development of the Cher house was a milestone in my career. Now, five years later, I have the opportunity to do almost the same project all over again! However, I've grown in five years, and I was able to do things from a very different point of view."

The Douglas residence, located near the Beverly Hills Hotel and guest cottages, seems almost a miniature of that landmark, except for color. The hotel is pink, the Douglas residence white. The tile-roofed Douglas home also has four guest cottages, one of which will soon be occupied by one of the Douglas daughters and her husband. "We are a close family," explains Mrs. Douglas, as she pauses to answer the third family phone call in fifteen minutes. "We are never so happy as when our children are here. This new house will be family headquarters."□

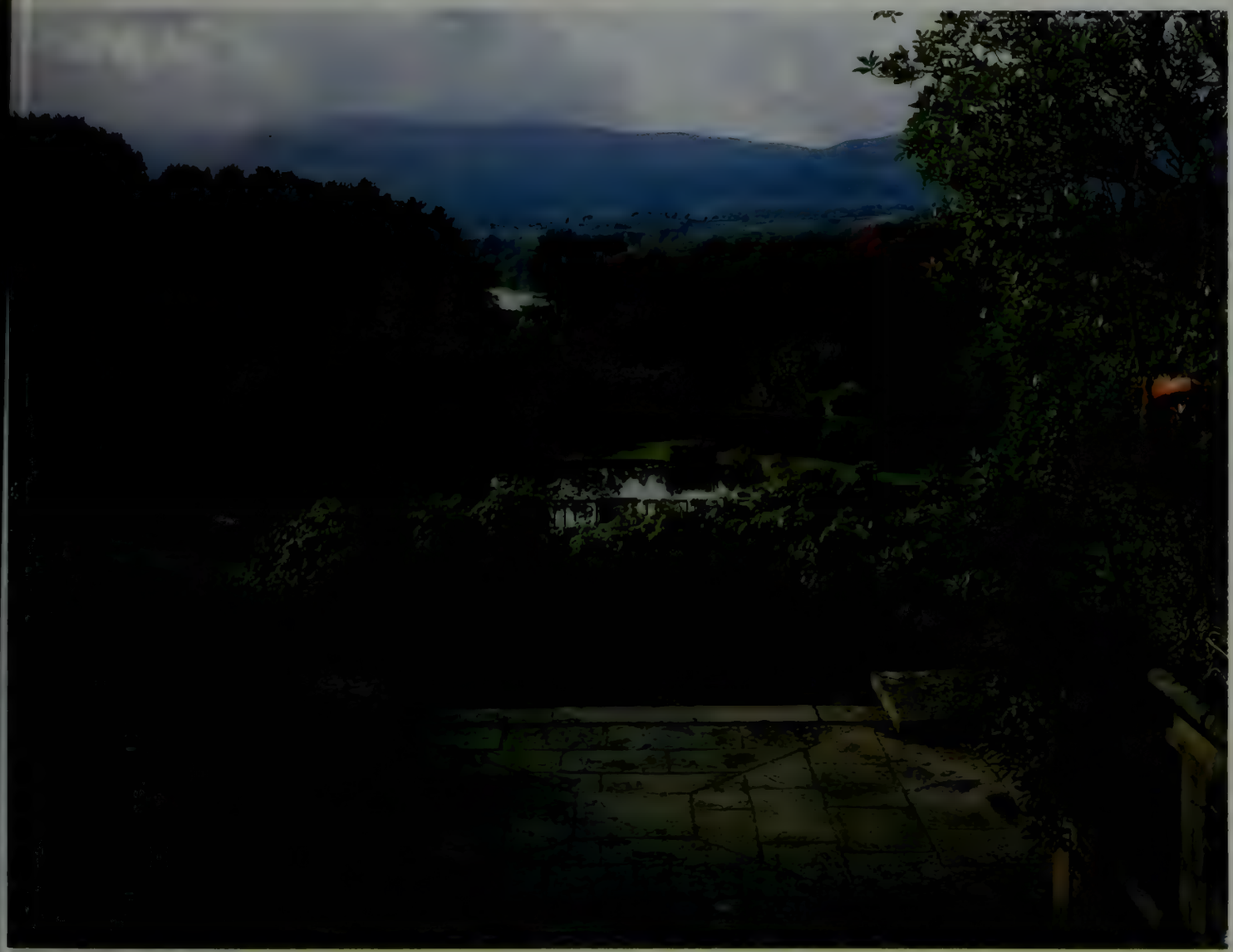
—*Camilla Snyder*



Gardens: The Woodlands at Bodnant

With Green and Terraced Grace

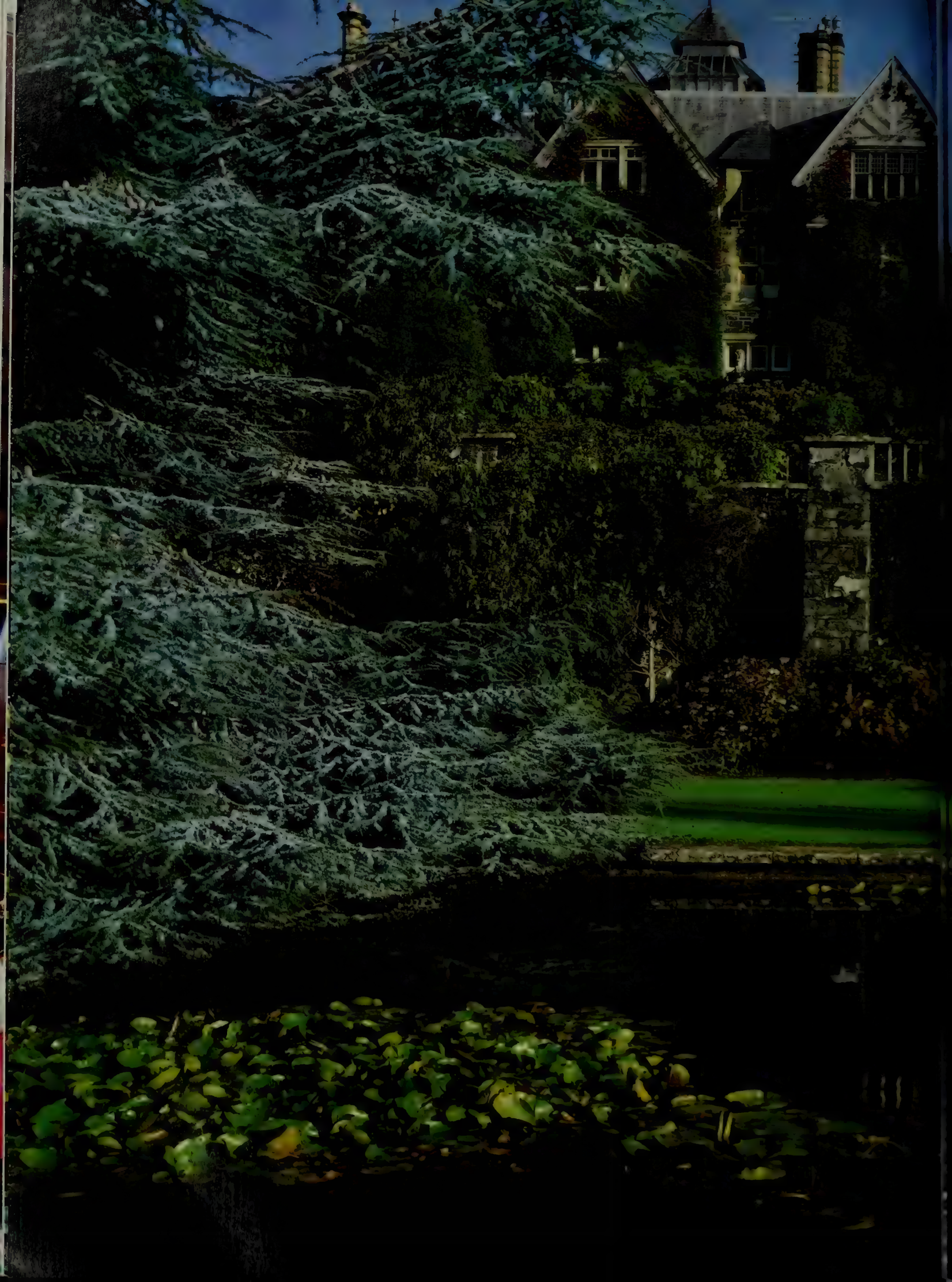
PHOTOGRAPHY BY TIMOTHY BEDDOW TEXT BY NIGEL NICOLSON



Broad terraces, dense woodland and water everywhere make the garden at Bodnant, in North Wales, a majestic display throughout the seasons. A National Trust property since 1949, Bodnant remains in the care of the third Lord Aberconway, who, with his wife, Ann, presides over the garden his forebears developed. ABOVE: The succession of terraces cut civilized swaths into a hillside below the residence. From the highest terrace, the river Conwy appears in the distance. OPPOSITE: In the Dell, a waterfall enlivens the course of the tiny Hiraethlyn.

IT IS POSSIBLE to drive past *Bodnant* without noticing it, so naturally does it clothe a Welsh hillside with tall trees. The distant view is of sliding, crossing hills and the sandy estuary of the river Conwy looped like a flung ribbon below them. The gables and turret tops of a large house above the nearer trees could be dismissed as the self-assertive residence of a Victorian tycoon (this would be right to assume), set off by lawns and a few cedars, which have probably become tatty from neglect and the impoverishment of his descendants (this would be a terribly wrong assumption). To drive on without pausing would be to miss one of the most glorious sights in all of Britain.

Bodnant was the conception of



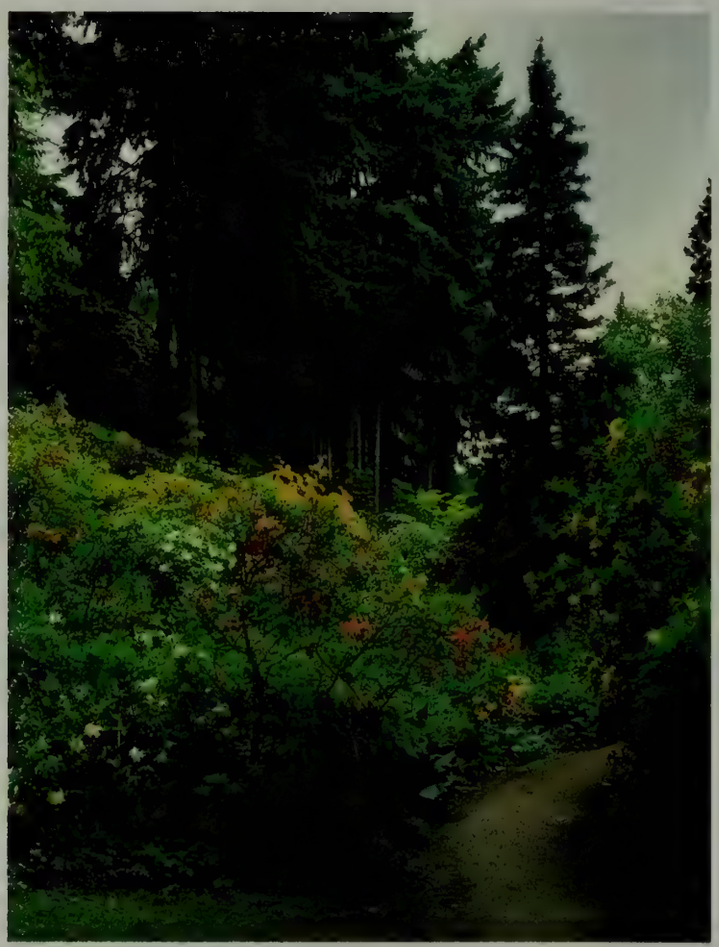
a certain Henry Pochin, who made a fortune from Cornish china-clay. In the 1870s he planted the conifers, which now soar to over 100 feet, and devised a long curving tunnel, cage or pergola covered by dripping yellow laburnum, which is still one of the most original and successful features of this amazing place. Pochin's daughter, herself a great gardener, married the first Lord Aberconway, and three generations of this family, Aberconway I, II and III, transformed the hillside into a cornucopia of delight. The present Lord Aberconway, like his father, is a man of strong will and wide knowledge. He and his American wife, Ann, live surrounded by the garden, which he tends with a sublime mixture of delicacy and masterful control. Nor must be forgotten Puddles I and II, father and son, successive head gardeners from 1920 until the present

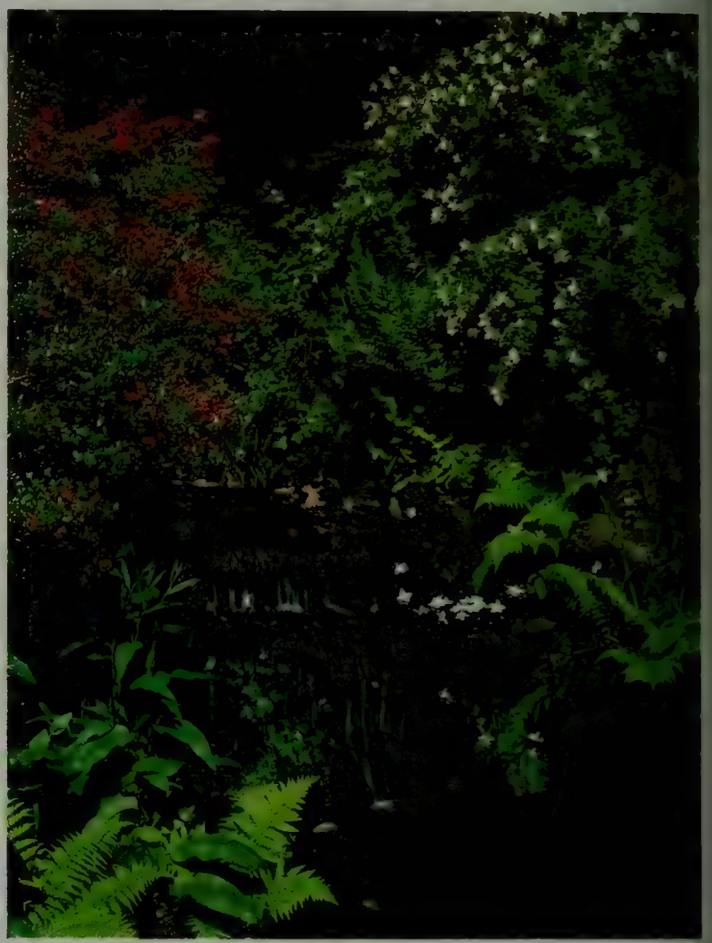




Like great steps leading from the vine-clad residence are Bodnant's five terraces, each with a distinctive feature. LEFT: Midway in the sequence, below the Rose and Croquet terraces, is the Lily Terrace, with its formal pond where hybrid water lilies blossom. TOP: A French sphinx lends her enigmatic presence to the Rose Terrace. ABOVE: Highlight of the Canal Terrace—named for its narrow stretch of water—is the picturesque Pin Mill, originally built as a garden house in Gloucestershire in 1730

Three generations of the Aberconway family transformed the hillside into a cornucopia of delight.





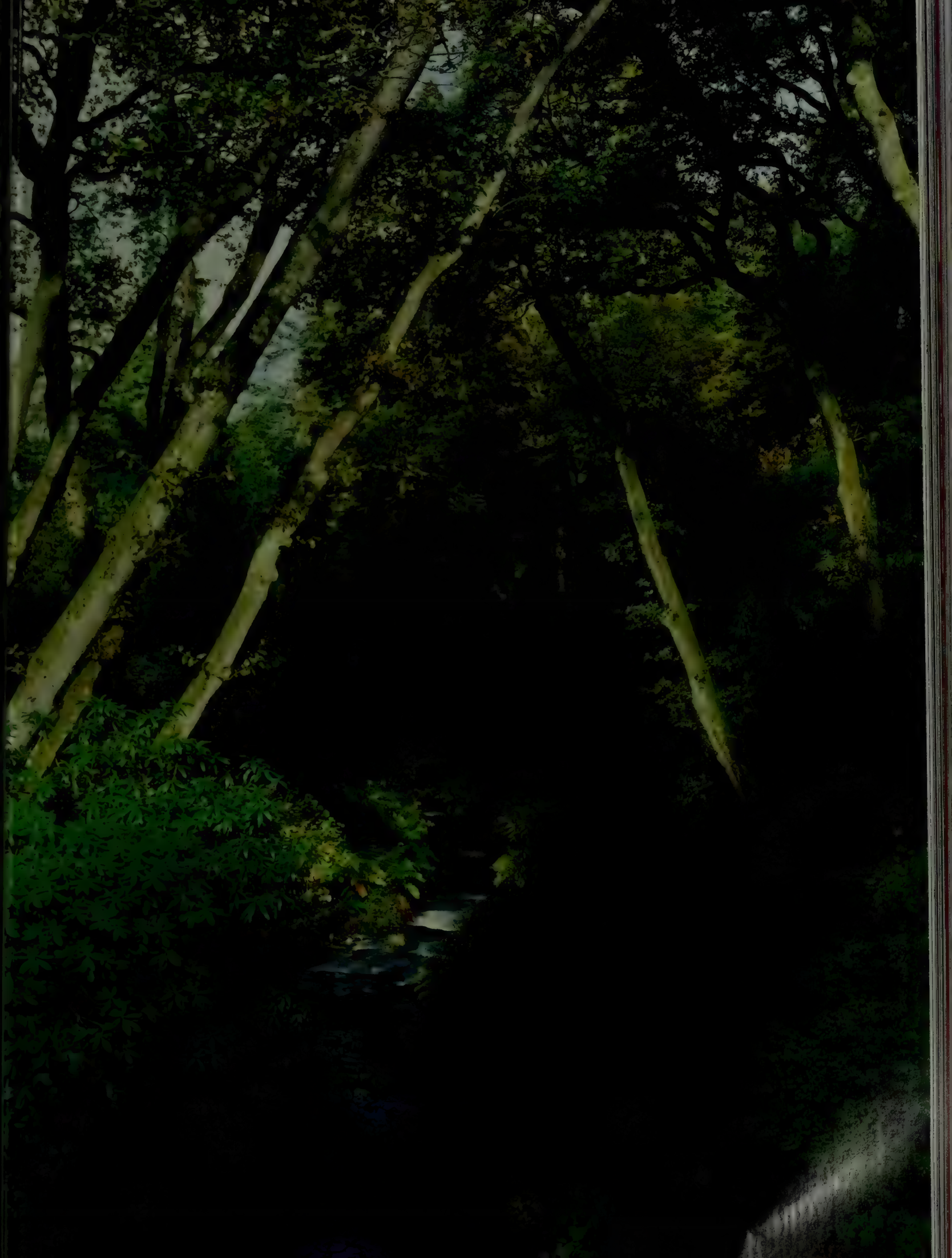
day, who were both awarded the highest honor of the Royal Horticultural Society, of which Aberconway II and III served as presidents.

It is Puddle I and Aberconway II to whom most of the credit is due. Harry Aberconway was a man of aristocratic hauteur, great charm, deep culture, immense driving force and a stupendous knowledge of everything that grows. He was also a garden designer of genius. When his mother inherited Bodnant, a lawn sloped steeply down from the house. He cut into this slope as though it were cake, forming five terraces, each leading by a stairway to the one below.

A terrace can be a modest elongated step. The Bodnant terraces are major platforms, each one with its special plant or feature—the Rose Terrace, the Croquet Terrace, the Lily Terrace, the Lower Rose Terrace and the Canal Terrace—each a tray of flowers or shorn grass held out at waist level. Water is everywhere, falling in cascades, spouting from fountains, or forming still pools, curved or rectangular. The grandest is the lowest, where a long "canal" is terminated at one end by a "theater" formed by yew hedges and at the other by an elegant eighteenth-century pavilion known as the Pin Mill, which Lord Aberconway boldly transported here from Gloucestershire. The date of this terracing is pre-World War I, so pre-Puddle I, the achievement of a young man, Aberconway II, possessed of great wealth and an unerring sense of noble scale.

This is the end of Act One, with its five scenes. Act Two completely changes the mood. The descent from the Pin Mill leads into a controlled wilderness held by the banks of a deep valley known as the Dell, but the word is too gentle to convey its vigor. The view outward to the mountains of Snowdonia is lost. It is now the view inward and downward

ABOVE LEFT AND ABOVE: Within the controlled woodland wilderness, tall pines make a stately backdrop, and ferns a gentle foil, for vivid floral hues. Believing that a garden should be planted extensively with flora well suited to its soil and climate, the second Lord Aberconway gave pride of place to rhododendrons, azaleas, magnolias and camellias. OPPOSITE: The intertwining branches of tall oak trees create an arch that shades a stream's quick passage through the Dell.





that counts, between the mastlike trunks of Pochin's pinetum and down to the little river called Hiraethlyn, a tributary of the Conwy, and itself fed by rushing streams. The name, the scene and the sound of all this urgent water suggest the Himalayas, more than Wales, and it is from the Himalayas that many of the rhododendrons originally came.

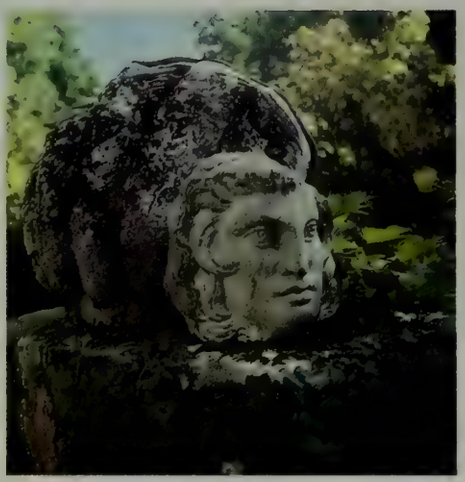
But the rhododendron has a tenderer cousin on these banks, the azalea, and among the azaleas grow magnolias with leafless flowers perching like hummingbirds on twig ends, and above all, the camellia. Have you ever looked at a camellia? I mean *really* looked, and had the joy of discovering in a perfect specimen (for it is easily flawed) the impeccability of its color, texture and flounced design? Bodnant is the place for it.

Or, for those whose pleasure is in man's capacity to tame nature, but never wholly tame it, the Dell is a superb manifestation of the art. Seek the long slow millpond above the cascade, where, in a second, suspended water drops suddenly into a curtain of shimmering steel. Or follow the serpentine paths upward to the Old Park, where sheets of daffodils and blue gentians convincingly suggest the entrance to Elysium.

Bodnant is all this in springtime and early summer. Later the darker greens and more brilliant reds give it a different character. In October it changes again, when the patient trees wear their lovely widow's coloring. The terraces, their work done, are cleared, readied for another winter and the promise of another spring. But the Dell now comes into its own again with hydrangeas, some slowly shading from white to pink, others blue and violet. Maples and birches turn orange and deep red, and carpet the grass with fallen leaves. The evergreens, scorning such alchemy, provide a dark back-cloth to all this brilliant color, and remain unchallenged masters of the Dell till the rhododendrons return. □

Each season is a magician showing Bodnant in a different guise. ABOVE: The little river Hiraethlyn, rushing by, reflects nature's impermanence in its ever-changing surface. OPPOSITE: In autumn, bulbs planted for spring flowering in the Chapel Park hide their promise beneath a carpet of maple leaves.





Historic Houses: Memories of Jean Cocteau

The Poet's Presence Strongly Felt at Milly-la-Forêt

PHOTOGRAPHY AND TEXT BY BRUNO DE HAMEL

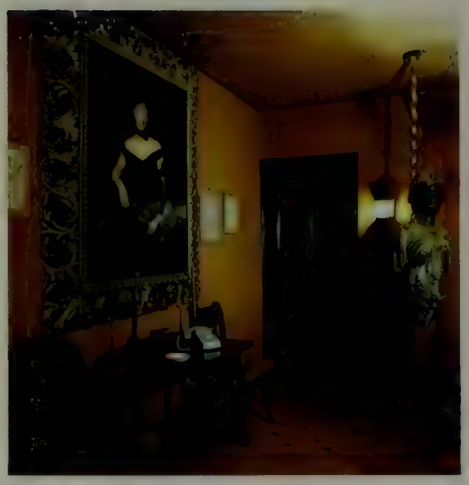


ABOVE: Jean Cocteau, whose genius encompassed writing, films, set design and art, made the Bailiff's House in the French town of Milly-la-Forêt his first real home. Discovering the 17th-century residence in 1946, he immediately purchased it, illustrating his axiom "One finds, first; afterwards one looks." TOP: The writer believed the stone angel in his garden to be the one missing from the base of Saint Peter's tomb. OPPOSITE: In a Drawing Room photograph, Cocteau joins Picasso and Edouard Dermit, the writer's adopted son and heir. A Picasso portrait of Cocteau counterpoints another in charcoal by Christian Bérard, who also drew the scene from Cocteau's *La Machine infernale*. OPPOSITE ABOVE: In the Entrance Hall, near a merry-go-round blackamoor, Cocteau installed a portrait of his mother.

THE ESSENCE OF THE SPELL cast by the *Bailiff's House*—at Milly-la-Forêt, where Jean Cocteau died in 1963—is that he is still, so to speak, living there. A visitor to the emperor Napoleon's rooms at nearby Fontainebleau, on the other hand, looking over the ropes at his bedroom, would never visualize him undressing there, kicking off his slippers, actually getting into the bed.

But Jean Cocteau—his long bony face half hidden by a large red lampshade—is still writing away in the drawing room. In the dining room a table laid with china tableware of his own design expects him to lunch. The shelves are full of his books; his study is littered with them. Beside his tiny canopied bed are objects his eye fell upon that morning, and in the garden there is the feeling he will soon be remarking how the leaves are changing.

Of course, the Bailiff's House is no museum, but a private house still: the residence of Jean Cocteau's adopted son and heir, Edouard Dermit, who







prefers that the house should remain as they both knew it, as if they were still talking together. M. Dermit has kept it almost exactly the way it was. But, preserved in amber, it still breathes. Hanging in the air is the spirit of that many-sided man: poet, playwright, scenario writer, film producer, designer, artist, onetime opium addict—a rebel all his life and at his death considered the dominant name in French literature.

Cocteau was born in Maisons-Laffitte, on the outskirts of Paris. When he was ten his father, a bankrupt money broker, committed suicide. At seventeen, haunted by his father's death and dependent henceforth upon his mother, but determined to be a poet, young Jean left home. There followed forty years in furnished rooms. These years spanned a period that ended just after World War II. By then, craving a roof of his own and flushed with the proceeds of a successful film, *The Eagle With Two Heads,* he began to search the Ile de France for a house.



Unlike his stage sets, Cocteau's home evolved without a plan—an intimate harvest of artworks by friends, mementos, gifts and *objets trouvés.* TOP: On a Drawing Room windowsill, a Lipschitz terra-cotta bust of the writer's friend Raymond Radiguet presides between busts of Cocteau by Lipschitz (left) and Apelles Fenosa. ABOVE: Though known for defying the conventions, Cocteau established a relatively traditional setting in his residence. The Drawing Room unites his predilection for varied textures, rich colors and walls covered in distinctive patterns. Metallic accents include two gilded lamps and Cocteau's horseshoe-shaped inkwell. OPPOSITE: Amid prints in the Dining Room, unique rattan chairs attend the table set with plates bearing Cocteau's own designs.

Milly-la-Forêt is a quiet country town of great antiquity, celebrated for its herbs and simples. There is a Medieval castle there, once a British stronghold and long since ruined. Beside the moat, now stagnant, the castle owners built a house in the seventeenth century for the bailiff of their estate. It was 1946 when Cocteau came upon the house. He fell in love with it, and bought it.

Here, then, is the home of a poet who was both the *enfant terrible*—his own words—as well as one of the most gifted designers of his time, yet nothing about the house is more remarkable than its reticence. It was never, M. Dermit tells us, designed as a whole, as a set piece. It just grew. An extraordinary variety of *objets trouvés* jostle gifts from friends. The objects include theatrical gilt palm trees from India, a sperm whale's eight-foot ivory tusk, a merry-go-round blackamoor on a barley sugar pole, an encrusted antique vase dredged from the Tiber, and, in the garden, the pride of this collection, the stone head of an angel that Cocteau found in a Roman antiques shop and which he believed, unbelievably, to be the head mysteriously missing from the base of Saint Peter's tomb.

His friends can be found in drawings and paintings: Picasso in a portrait done in Rome in 1917; Miró in a typically inspired squiggle drawn on the back of a letter; Christian Bérard in a charcoal portrait and in the mural in the drawing room, depicting a scene from Cocteau's play *La Machine infernale*. There were two men





who played a more intimate part in Cocteau's life: Raymond Radiguet, the young writer, and actor Jean Marais. It was the early death of the former that drove Cocteau to seek oblivion in opium. Radiguet's head, modeled in terra-cotta by Lipschitz, rests on a window sill in the drawing room, and Marais is remembered by his painting of the enchanted castle, on the wall of Cocteau's bedroom.

But no one, it is probably fair to say, meant more to Jean Cocteau than the woman who first took him to the theater, who early recognized and encouraged his talents and who enjoyed, in return, his utmost devotion. So it is she, his mother—most handsomely portrayed—who dominates the entire little entrance hall.

In creating his own home, one of the greatest designers of his age eschewed all specific design effects. The house is not a stage set. On the contrary, so private is it that the appeal of the house was to him largely sentimental, and quite deliberately so. Jean Cocteau was a lonely



TOP: The Library includes the only piece of sculpture the writer ever did, a faun modeled after actor Jean Marais. A close friend, Marais starred in Cocteau's film *Beauty and the Beast*. ABOVE: With artistic aplomb, Cocteau scattered starfish on the walls of his Study and even on a surrealistic relief over the mantel. On the table near a portrait of his mother, a marble bust of Byron summons the poetic muse. OPPOSITE: Beside the classical baldachin bed that the writer designed for his Bedroom, three works by Renoir flank a Cocteau cartoon, while a Dufy drawing rests on a table. The large gouache is by Georges Mathieu. OPPOSITE ABOVE: On the Bedroom mantel, drawings by Cocteau exhibit his distinctive line quality. To the fanciful Jean Marais landscape he added his own finishing touch—a tiny putto.

nan. He had genius and fame, for-une and the love of many friends, ut his refusal to bow to the intellec-ual and aesthetic conventions of his ime set him apart. The ensuing truggle with his critics is of no con-ern here, but it suggests why, at ome, Cocteau devised a décor that owed so little to the theater and so much to a host of mementos, to which he added year by year.

In this reassuring atmosphere Jean Cocteau passed seventeen years crowded with achievement: scenarios for such films as *Orphée, Les Enfants terribles, Les Parents terribles;* a flood of poetry; innumerable designs, including the one for the famous Aubusson tapestry *Judith et Holopherne;* and what is probably his most influential prose work, *La Difficulté d'être.* All these were created at the Bailiff's House and brought to Milly-la-Forêt a fame that now eclipses the renown of its herbs. The poet is buried in the village, in a chapel whose walls he decorated, fittingly enough, with myrtle and rosemary and thyme. □





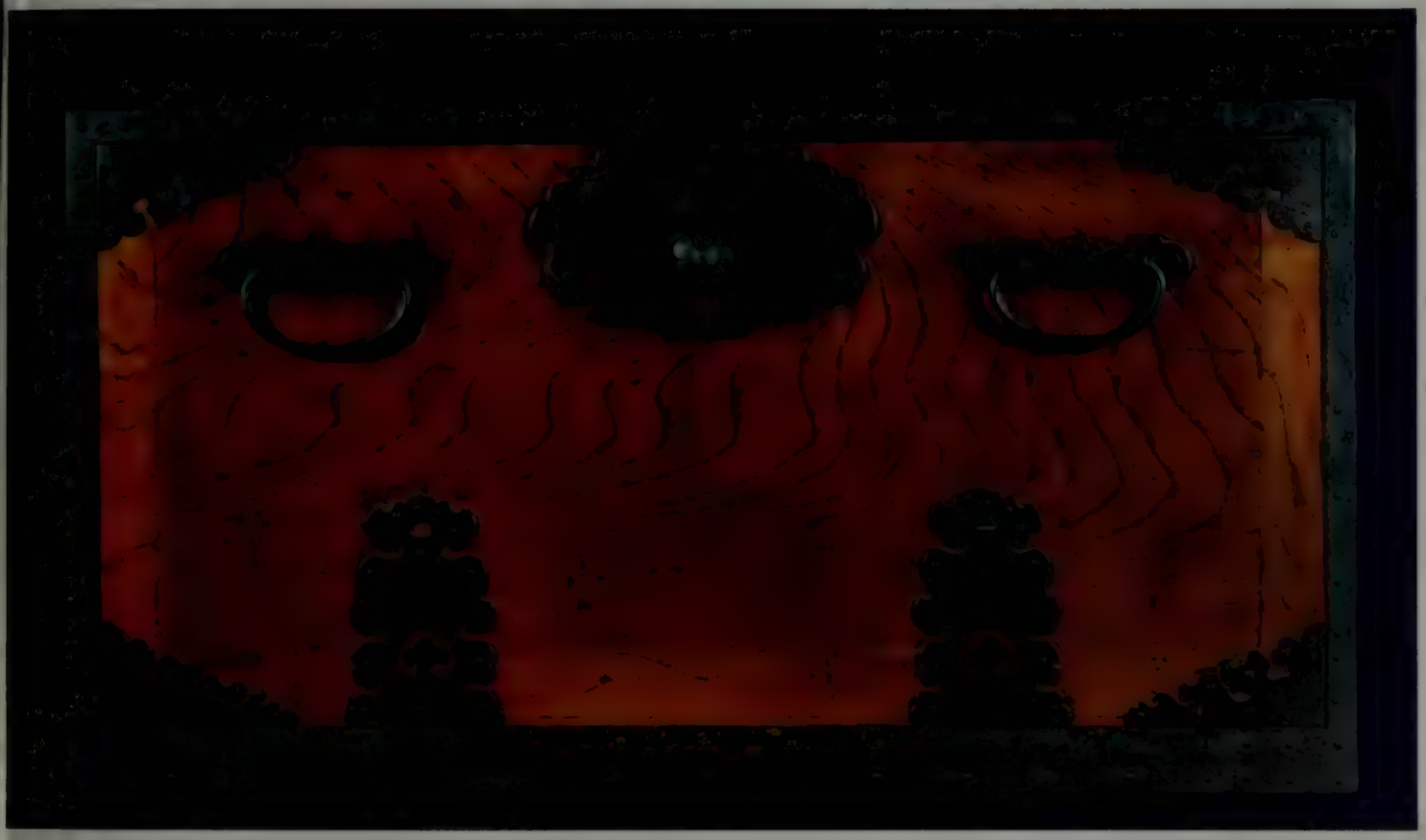
Antiques: Oriental Chests

The Subtle Variations of Far Eastern Craftsmen

TEXT BY MARIO AMAYA







OPPOSITE: *Storage chest (tansu),* Japan, mid-19th century. *Kiri* wood; 40½" high x 37" wide. The stark appeal of striated wood tones punctuated by iron fittings enhances the functionalism of this two-part chest, which displays drawers in the lower section and doors above. Bernard Captier, Paris. TOP AND ABOVE: *Sea chest (funadansu),* Japan, 19th century. *Keyaki* wood; 17½" high x 32" wide. Iron mountings of scroll-like design echo the wood-grain pattern of this portable piece whose removable front panel conceals two long drawers. Nicholas Grindley, London.

AS FAR BACK as Marco Polo, chests of every shape and size from the Orient made their way West as a result of increasing export trade. But the chest is a type of household object that seems to have made an appearance in various countries, East and West, since time immemorial.

As a common receptacle for items of clothing, linen, and household valuables, the chest evolved naturally from the box, and then became the "chest of drawers." Soon there were "case" pieces. But it is the chest, whether American, Tudor, Renaissance or Oriental, that still exerts a peculiar vestigial fascination.

Two main types of chests exist in the Far East: the domestic kind, for storing household goods, and the



Art Collins

kind that held money, valuables and documents. The latter had a profusion of complicated locks and hasps and was ironbound, both for safety and travel, with decorated mounts.

In the West, enrichment of chests reached unheard-of degrees. *Cassones* in fifteenth-century Florence, used as wedding chests to hold dowries, were decorated by Botticelli and other great artists; English chests were elaborately carved with architectural motifs; and in France, eventually Boulle and others worked their caskets into gorgeously adorned objects inlaid with such materials as ivory, tortoiseshell, ebony or ormolu.

In the Orient the history of domestic life reveals that room layouts and their furniture were ruled by rigid standards. The chest remained extremely noble and simple. Even if worked in rich woods and mounts, it hardly ever assumed exaggerated shapes, almost always being rectangular and foursquare. These designs expressed a restraint in ornament, a power of line and cubic proportion that is second nature to the Chinese builder. In the most luxurious dwelling, comfort yielded to the sway of wood, structure and dignity. Even in Japan, where mounts reached a high point of decoration in the late nineteenth century, chests still retained a geometric restraint.

Considering ancestral veneration for inherited heirlooms in the Orient, it is not surprising that many antique chests that survive today are made from earlier pieces handed down from generation to generation. To keep an antique intact was not as important in the Eastern mind as to keep it functioning for daily use.

These chests were often used as seats, and indeed in its origin the chest substituted in great measure for the chair, which was a luxury object in the household at a time when the chest was already a universal possession. Oriental chests, like those in the West, were used as portmanteaus and were carried about from room to room or place to place.

George Kates, in his excellent book *Chinese Household Furniture*, makes a



Tom Crane



Tom Crane

OPPOSITE: *Blanket storage chest (mouri-jang)*, Korea, circa 1800. Elmwood; 34" high x 37½" wide. A sophisticated form of woodcraft, this chest is held together with bamboo nails and ornamented with white brass fittings, fish-style lock and bat-wing handles. Warren Imports Far East Fine Arts, Laguna Beach, California. TOP: *Fur storage chest (hsiang)*, China, 17th century. Camphorwood; 18¼" high x 39½" wide. Of timeless Ming design, a brass padlock shield becomes a foil for the plain sweep of carefully crafted wood forming this chest, a variety comparatively rare in the West. Gary Bachman Oriental Works of Art, Philadelphia. ABOVE: *Document chest (bandaji)*, Korea, 18th century. Ashwood; 16" high x 20" wide. Rare in its size and quality, this finely figured wood chest, made without nails, of tongue-in-groove construction, is adorned with the original brass mounts. Johnstone-Fong, Oriental Art, Philadelphia.

Far Eastern chests
...uncommon examples of beauty
wedded to function.





OPPOSITE: *Storage chest (tansu),* Japan, 19th century. *Kiri* wood; 26½" high x 24¾" wide. Movable furniture is kept to a minimum in the traditional uncluttered style of Japanese living. This type of functional compartmented chest is decoratively dramatized by shaped and engraved iron fittings. Ariane Faye et Cie, Paris.

ABOVE: *Long chest (naga-mochi),* Japan, 19th century. *Kiri* wood; 27½" high x 67" wide. The sleek honeyed warmth of aged wood, graced with an understated use of iron hardware, fashions a portable trunklike chest, one of the earliest types of *hitsu,* which was used for the storage of personal belongings. Bernard Captier, Paris.

point about Chinese chests that could refer to Korean and Japanese pieces as well. A way of life that involved large families, numbers of servants and little privacy "is reflected" he says, "in the use of a large variety of chests of every conceivable size and material which, when it was considered necessary, could generally be securely locked." These chests invariably were hinged at the back, had a pair of handles at the sides, and also a typical lock shield and hasp for a type of padlock at the front. These fittings were in varied forms based on geometric shapes—circles, rectangles, or squares. They also were cut in the shapes of leaves and stylized bats, or incised with flower, cloud, or dragon motifs. Chinese furniture has always retained its architectural character and dignity throughout the changes of taste in the days of a dying tradition. Its popularity remains due to its simple forms and sober material, so suited to today's aesthetic criteria.

Even today, most families in the Orient store clothing or seasonal objects not required daily in such chests, which are kept stacked. One type, a late Ming chest lined in camphorwood, was used for the storage of furs. The Korean *bandaji,* "half door," was an eighteenth-century chest used for storing documents, while the Japanese *naga-mochi,* or "long box," originally held bedding, in the nineteenth century.

Korean chests, like Japanese types, often displayed extremely elaborate hasps and hinges, even though the profile was straight and well disciplined. Most of the antique chests found in Korea today, usually in rural areas, were made in the latter part of the Yi Dynasty, which ran a long span from 1392 to 1910. Because of their movability, very few early ones have survived. These chests, which are usually stationary, were inspired by those of the Ming Dynasty in China. They were designed primarily for storing robes, blankets and a variety of personal belongings.

Japanese chests are prized today for their clean-lined look, relieved with geometrical decorative fittings. In construction, such chests, particularly in the nineteenth century, often resembled sea captains' chests of the West, designed in two parts, the lower one with drawers, the upper one with either doors or a lid. With their simplicity of form and functional design, these chests represent the soul of Japan at its purest, and in an expression that has a particular appeal to contemporary taste.

Along with the current popularity of early American and provincial European eighteenth-century case pieces, Far Eastern chests, exhibiting a timeless appeal with their pleasing emphasis on mellow-toned wood grain patterns coupled with sculpturesque iron or brass fittings, have entered twentieth-century interiors not only as exotic decorative works, but as uncommon examples of beauty wedded to function. □

Mario Amaya is a critic, author of three books and writer on the arts. He is former director of the Chrysler Museum at Norfolk, Virginia.



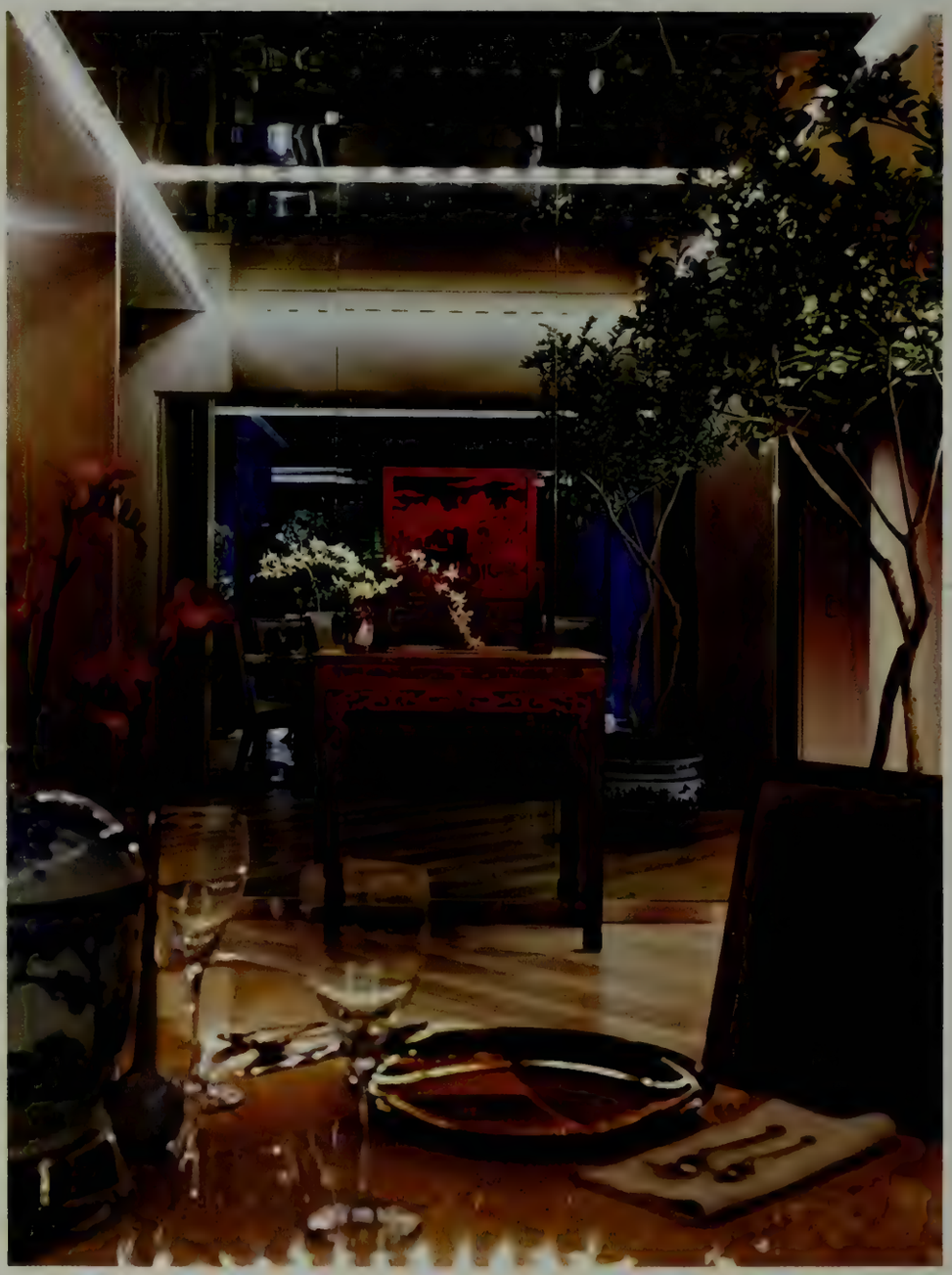
The Urban Image

Functional and Sophisticated Apartment for Manhattan

INTERIOR DESIGN BY ROBERT METZGER
PHOTOGRAPHY BY JAIME ARDILES-ARCE



"Without proper lighting," says the designer, "neither my design nor the clients will look their best."



Designer Robert Metzger's assured use of color and texture endows a Manhattan apartment with urbane vitality. PRECEDING PAGES: In the Living Room, neutral-hued walls highlight a large canvas by Helen Frankenthaler, Joel Perlman's tall metal sculpture and a shaped painting by Kenneth Noland. Extending the contrast of tones, diagonally textured sofas underscore brilliant pillows in satin from Brunschwig & Fils. A sleek multitiered table serves as the unifying focal point, its transparent layers bearing a cinnabar box and Lorin Marsh's triple-tube vase and glass ashtray. Distinctive K'ang Hsi armchairs complement the delicate motifs of an antique Oriental rug and the burnished gleam of a brass lotus vase from Karl Springer. Both wall and sofa upholstery are from Clarence House. ABOVE AND OPPOSITE: Recessed strip lighting and reflective surfaces establish a sophisticated mood in the Dining Room and the adjoining Foyer. A cinnabar table screen atop a sandalwood altar table—both 18th-century Chinese—mingle with 19th-century blue and white porcelain to instill Oriental grace. Shimmering with mystery, lustrous lacquered panels backdrop tables that permit dining flexibility.

"UNLIKE SOME APARTMENTS that could be located in Dallas or Chicago, the clients and I wanted this one to personify New York urban life—sophisticated, functional, with no frills," interior designer Robert Metzger says, as he views the panorama of Manhattan from his latest project.

"I loved doing the apartment, since it provided me with a definite change of pace. You see, I think it is death for a designer to be associated with only one look. This is a contemporary apartment, with a mixture of textures, as opposed to my past work, which has been a mixture of objects and antiques. I'm going through a period of growth—a slow but careful and constant metamorphosis.

"People have walked in here and said, 'I don't believe Robert Metzger did this.' I think it's funny and sad at the same time. It's sad that people don't credit designers with the growth potential that is within us all. And, speaking of metamorphosis, this apartment went through some drastic changes. We gutted the space totally and replaced the marble floors with wood ones. It helped to warm and to lighten up the space.

"I like to work with people from whom I can learn, and who can learn from me. In this case I learned the 'less is more' principle to its fullest extent. There are no fillers in this apartment simply for the sake of beauty alone. I am hired to edit and interpret my clients' needs. I always strive to maintain a state of cooperation during the installation and after all the work is finally finished.

"You see, what my work really deals with is people's lives, and in this case it was a domestic unit for which I worked out a solution that was dramatic and in good taste. The owner relies on professionals. She knows her limitations and her capabilities. Though she allowed me great freedom, we discussed everything. I've always felt that if a client will not listen to a designer, then he or she has no right to engage one. You hire professionals to do all the things you are *not* capable of doing. I can never understand when clients





High contrast and controlled lighting create a beguiling chiaroscuro effect in an informal Bedroom. An engaging diagonal emphasis prevails, introduced by an angled wall that forms a study nook and conceals storage. Striped carpeting boldly restates both the diagonal thrust and the color contrast of walls and ceiling, and a broad window shade in Connaissance canvas; the crispness of pattern finds a fluid counterpart in sensuous tie-died fabric. A painting by Robert Goodnough echoes the vibrant harmony and adds a random note to the forceful geometry.

say they've had trouble with their designers, and have used more than one to finish a job. I look at it this way: The relationship between the designer and client is a sort of marriage. In the case of the first marriage, the husband could have died. The second marriage could have been incompatible, but by the third marriage, 'where there's smoke, there's fire.' Installations are difficult enough, without the added aggravation of a rift between client and designer. The element of respect is essential for both parties. And the designer must learn to adapt."

The concept of marriage in design is exemplified by Mr. Metzger in the living area, where the interplay of fabrics is harmonious—upholstered woolen walls serving as a backdrop for the silk, satin, cotton and velvet of the furnishings. Further counterpoints can be seen in the eighteenth-century chinoiserie chairs and the Frankenthal painting, which blend well with an extensive collection of Japanese, Chinese and Korean artifacts. The placement of these objects divides space and illustrates limits, but it in no way inhibits or curtails the openness maintained throughout the entire apartment.

The library area is an extension of the living area, combining the contemporary color schemes of both rooms. The blue mohair velvet sectional sofa provides additional seating for those waiting to play at the bleached and burled game table, illuminated from all sides. "I'm always very aware of lighting," says the designer. "It has to do with vanity, I suppose. Without proper lighting,



neither my design nor the clients will look their best. But you can't be a maven on everything. If I can't do something, I call a professional *immediately!* That's part of the reason this 'marriage' worked. I *insist* on perfection; I *insist* on maintaining my standards. And I nearly killed myself finding the right print, the right accessory, the right painting. Today you have to, if you want the best, and I won't settle for anything less."

The dining room, comfortably seating from four to sixteen, perhaps best illustrates Mr. Metzger's insistence on care. The walls and recessed, hinged folding doors with innumerable layers of hand-mottled blue lacquer seem to form a jewel, shining from the inner brilliance of brass, stainless steel, parchment and ivory combined in the expandable dining tables. "I love creating visual mysteries," says the designer.

Musing over the finished project, Mr. Metzger goes on to say, "It was a year of my life, and the end result is so satisfying that I'd do it again. For me, everything is perfect—as perfect as humanly possible. The problem with people today is that they have learned to accept less. We still pay, but we've learned—actually been conditioned—to accept less in all areas. We seem to have forgotten that there can be such a thing as perfection. It is entirely possible."

Commenting on recent design projects in Europe, native New Yorker Metzger says, "I'll go anywhere to work, but I won't move from this city. New York's my lifeline and my whole inspiration."□

—*Gerrold A. Turnbull*

The Master Bedroom is a roseate bower, with sofa upholstery from Manuel Canovas enhancing Terri Roese's handpainted silk wall upholstery and lively primrose fabric. A 19th-century Japanese lacquered table, and porcelain displayed in recessed shelves, accentuate the color scheme, while a simplified window treatment gives full play to the urban panorama. Adorned with mother-of-pearl, a 19th-century Moroccan mirror continues the room's exuberant pattern and gleam. Carpeting in both bedrooms is from Patterson, Flynn & Martin.

An Exotic Splendor in Bikaner



Eccentric Design for a 19th-Century Merchant Prince

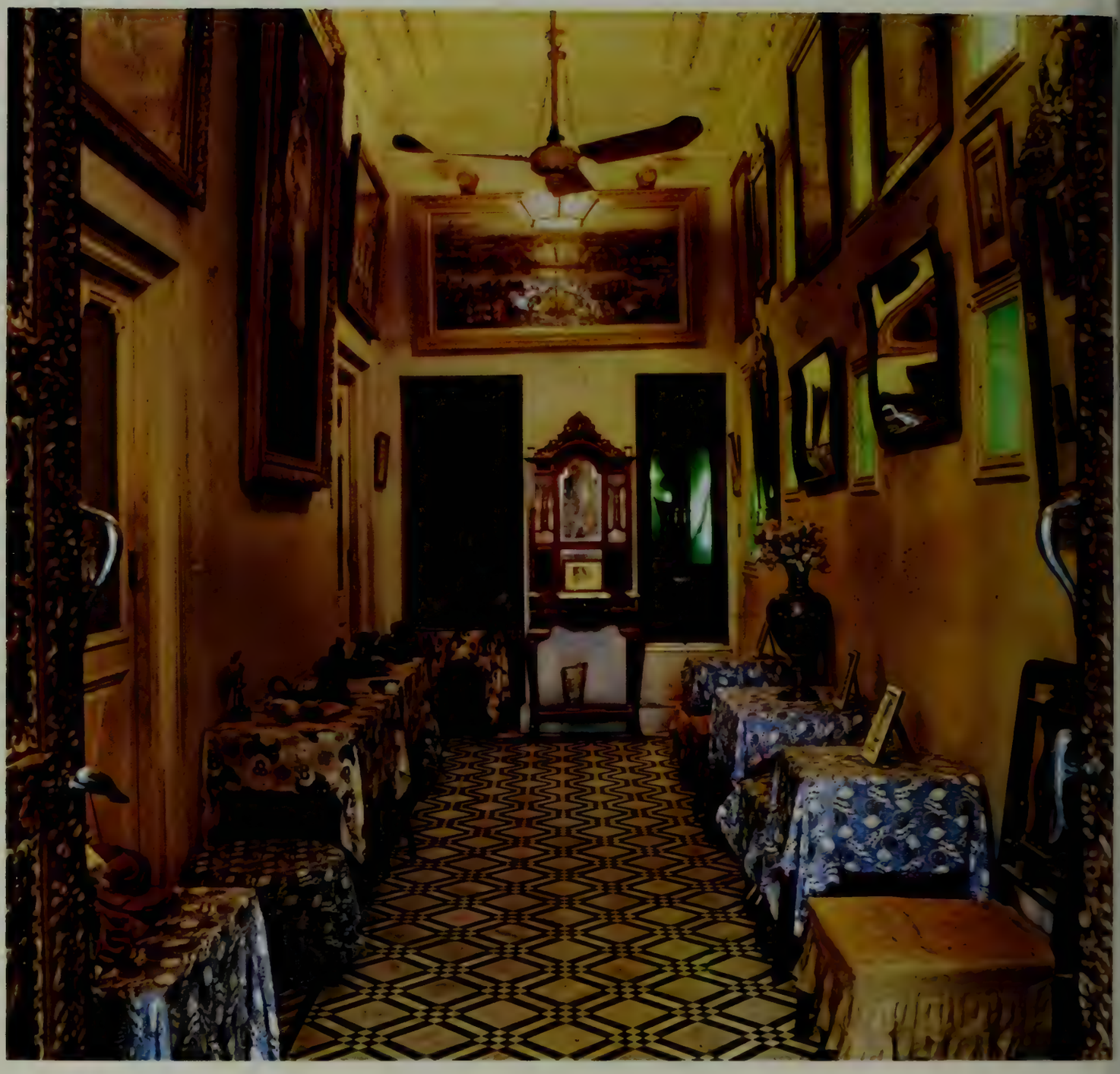
PHOTOGRAPHY BY DERRY MOORE



OPPOSITE ABOVE: In India, amidst ancient Bikaner's multitude of sand-hued rooftops, the Kothari Mohalla stands apart like a flower in the desert. The residence, built by merchant prince Bhairudan Champalal Kothari, between 1890 and 1919, reflects the elegant design of Calcutta's grand palaces. ABOVE AND OPPOSITE: Surrounding an open courtyard, an arcade's mix of styles achieves unique harmony. Luscious tones complement festoons of painted plaster, marble columns, carved capitals, a balustrade and a trompe l'oeil wall.

THERE ARE BUILDINGS which, although small, seem to the visitor to have the scale of something grand and monumental: a villa that looks like a palace, or a church like a cathedral. More rare is the reverse: a palace that seems like a house—not because it is mean, but because it does not seem quite full-size or real. Such is the *Kothari Mohalla* in Bikaner, an extraordinary house that is almost like a model, a toy, or even—in its strange and lavish intricacy—like a palace that is remembered from a dream.

Bikaner is not the kind of place where the traveler immediately expects to find the extravagant residence of a rich merchant. It is the capital of one of the Rajput states of India, an ancient fortified city set in a barren and dusty desert. Traders and bankers—low ranking in the Hindu caste system—were not much respected in these martial and feudal principalities, which survived, in both their glory and their corruption,



Elaborately carved wooden doors open to a long passageway optically vibrant with the geometry of marble floor tiles. Doors of different sizes at the far end illustrate the asymmetry that pervades the residence. Paintings, distorting mirrors, stained glass windows, rows of tables and a richly detailed ceiling complete the visual profusion.

until absorbed by an independent India in 1947. Fortunes were not to be made in Rajputana, but elsewhere—in Calcutta or Bombay. Bikaner, however, was remarkable in that it had a middle class, unlike, for example, the desert states of Jodhpur or Jaisalmer.

The prosperity and stability of Bikaner were due chiefly to its enlightened maharajah, Sir Ganja Singh (1880–1943), who was anxious to encourage a middle class. Through benevolent autocracy, he made the state a model of good administration and modernity. He took steps to irrigate the desert, to build schools and hospitals, and he remained on the best of terms with the British.

Wishing to beautify his city, Sir Ganja Singh encouraged the wealthy to settle and to spend money on buildings, by exempting the business community from many taxes. A large number of Marwaris—the "Lombards of India," bankers and traders—therefore retired to Bikaner.



Fanlights and a glazed and coved cabinet extol the love of surface adornment in an enchanting Bedroom. In colors of a dream garden, delicate floral designs ornament walls, plasterwork and ceramic tiles. From the ceiling's mirrored mosaic, a chandelier of pendant crystal flowers consummates this cornucopia of Bikaner craftsmanship.

These Marwari merchants are so called because they originally came from Marwar, or Jodhpur, but made their fortunes elsewhere. They are Jains, following Jainism, a variant of Hinduism, whose adherents are conspicuous for their charity and for their respect for all living things.

The builder of Kothari Mohalla—Bhairudan Champalal Kothari, whose grandson now lives in the house—was such a merchant prince, who had his business in Calcutta, where he admired the grand palaces. Determined to build his own, he did so according to tradition on the old family site in Bikaner. Work began in 1890 and stopped in 1919. The house is said to be unfinished, but it is one of those whose potential elaboration seems limitless to the imagination.

The decision not to erect a large new house on open ground, but rather, to build on a cramped urban site, explains one extraordinary quality of the house: its small and most





ABOVE: Roof terraces at different levels, joined by a network of marble staircases, recall the overlapping perspectives of Indian miniatures. LEFT: Exquisitely composed, ancient subtle-toned patterns in marble unify a passageway. RIGHT: Bold checks provide a foil for floral motifs, enlivening a medley of staircase tile designs. OPPOSITE: Each architectural element is emphasized within the intricate plan: a portal stands in sculptural relief against the sky.





intricate plan. The carved stone façade typical of the city, with its projecting oriels and asymmetry, gives few hints of the delights inside: a series of rooms lavishly furnished with colored decoration, plasterwork, carving, marble and a range of colored tiles. These tiles, doubtless imported from England, give an impression of exotic coolness in the heat, as well as suggesting the cosmopolitan glamour of Florian's in Venice. Some of the marble, indeed, came from Italy, but all the intricate and excellent detail was carved or modeled by local craftsmen. Room after room is elaborately decorated—walls, floors and ceilings—in a varied style that is an indescribable mixture of traditional Bikaner and Indian; of European Baroque and Rococo. Pictures also enliven the walls, but one room is lined with picture frames that contain only distorting mirrors, a room emphasizing the fantastic character of the interior. The other furnishings confirm the words of one traveler of the 1930s, on the Marwari houses of Bikaner: "a mixture of Bombay and Birmingham."

Perhaps the most remarkable mélange is in the upper part of the house. The arrangement of space is so clever that there is an arcaded courtyard open to the sky, and above this a whole series of flat roofs on different levels. Each of these levels has a marble floor, and they are all connected by a network of marble



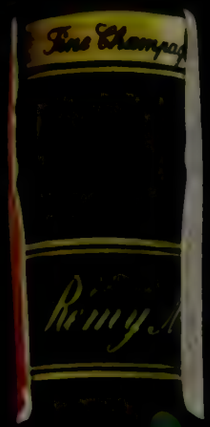
Shadows play upon a roofscape's marble carpets, while sunlight illuminates the highest terrace. Upon this extraordinary stage—a confection of ornamental flourishes—imagination paints a rendezvous of silk-clad Bikaner lovers.

staircases that create an enchanting secret world. It is a roofscape of delicious, almost surrealist absurdity. What entertainments, what elaborate games, were intended to take place in this strange landscape of colored marble high above the narrow streets of the old city? It is hard to believe that the architecture is real or the house at all functional.

The Kothari Mohalla, however, was not planned for entertaining; guests are put up not in this house but in another—the *kotri*—where were found the servants and the bathrooms. This strange building was created only for Bhairudan Champalal Kothari, his wife, and personal servants; there may be plenty of marble and tile, but there is no bathroom. It is rather like Queen Mary's Dolls' House at Windsor Castle, which has everything but the really necessary—perhaps because it was not built in the usual way for ordinary mortals. □

—Gavin Stamp

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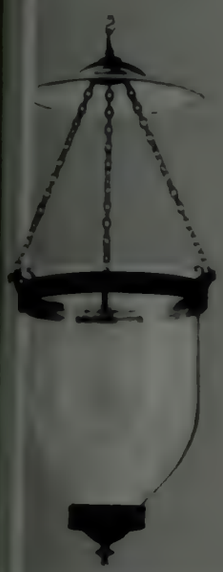
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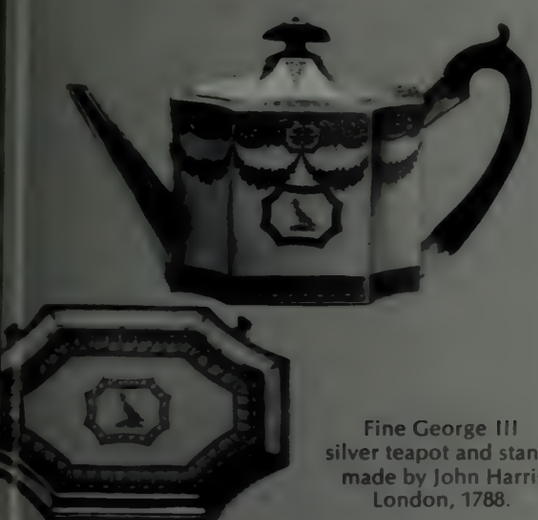
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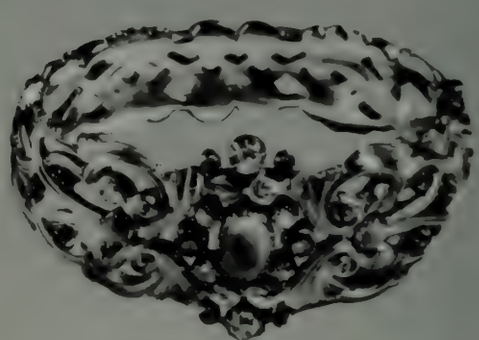
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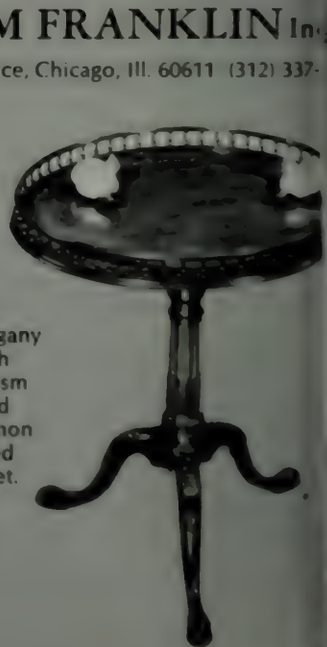
Unusual Indo-Portuguese Chest of Drawers: coromandel wood inlaid with ivory and having ivory pulls. Circa 1820. Width 56", Depth 24", Height 42"

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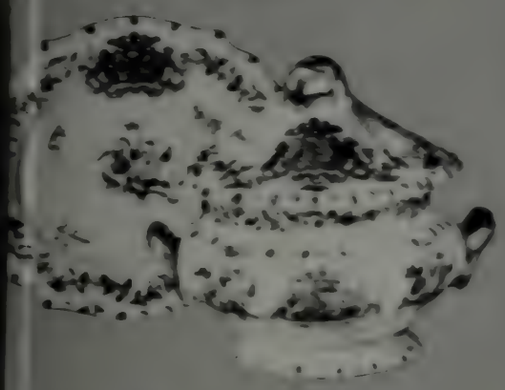


A fine English Chippendale mahogany gallery table with bird cage mechanism above carved and fluted stem, cabochon and foliage carved knees and pad feet. Circa 1765 Diameter 24", Height 29¾"

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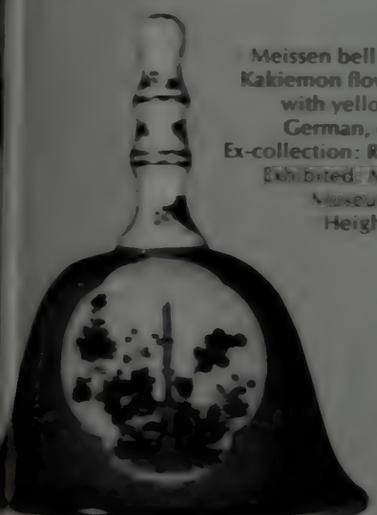
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Meissen bell, painted with Kakiemon flowers, the base with yellow ground.
German, circa 1735
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Exhibited: Metropolitan Museum 1949
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ISRAEL SACK INC.

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Chippendale mahogany serpentine-shaped card table.
New York, circa 1760-1770.

Where the Art of the Czars Still Reigns

by R. Everett Rutherford

AT A RECENT EXHIBITION of Russian works of art, Paul Schaffer of A La Vieille Russie admired a late-seventeenth-century parcel-gilt chalice studded with twenty-four enameled medallions depicting religious subjects. Beyond its grace and beauty, there was something about the chalice that intrigued him, and the gallery bought it. Paul and his brother, Peter, gave the piece a close examination. They found that the medallions, rather than being silver-gilt, were actually 20-karat gold, which raised the value of the chalice many times over what it cost them. "The only comparable thing I can think of," says Paul Schaffer, with a twinkle in his eye, "was a snuffbox we bought a few years ago that we were told was carved from a chunk of garnet. The color seemed unusual for garnet, and when we tested it, we found it wasn't a garnet at all, but a huge ruby."



All photography Feliciano

The refined tastes of Mrs. Ray Schaffer and her sons, Paul and Peter, add to the rarefied atmosphere of their gallery, A La Vieille Russie.

The sensitivity that makes possible this rare kind of discovery is what distinguishes great antiques dealers from those who merely look upon their merchandise as something to be turned over as quickly as possible. In many ways, this distinctive Fifth Avenue gallery run by the Schaffer brothers and their mother, Mrs. Ray Schaffer, is a museum.

Mrs. Schaffer's husband, the late Alexander Schaffer, opened his first gallery in New York in 1934. In 1941 he merged his New York shop with the Paris establishment of A La Vieille Russie, which, until a few years after World War II, occupied space on the rue du Faubourg Saint-Honoré, in a building shared with Lanvin. Now there is only the New York gallery to carry on the tradition.

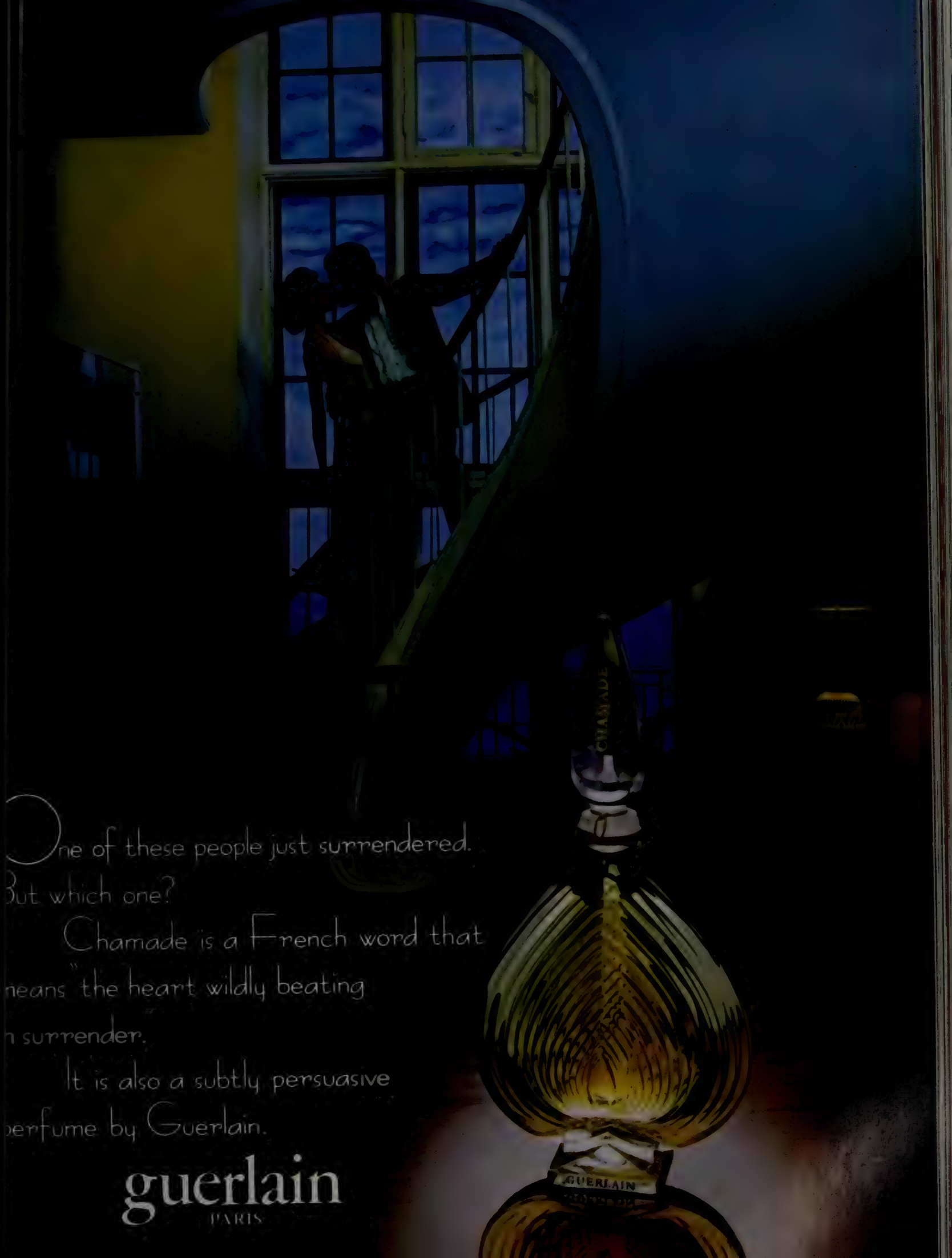
Despite its name, A La Vieille Russie puts no limits of geography or culture on its trade. "We have fine eighteenth-century French furniture; antique jewelry of all origins; snuffboxes—Fabergé, of course; objects of gold in all its colors—things that are utterly unimportant to everyday existence," says Paul Schaffer, "including such things as stone-mounted pen rests and glue pots with little sable brushes—because no one could possibly use the tongue to lick the





ABOVE: Diamonds are deftly arranged as stylized rose baskets for a pair of brooches from the Russian crown jewels. RIGHT: Hercules boldly defeats the Nemean lion on the grip of a gold and enameled smallsword designed in 1780 by Augustin Simon Toussaint for Rundell & Bridge.

continued on page 184



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Where the Art of the Czars Still Reigns

continued from page 180

back of a stamp or an envelope.

"We consider snuffboxes, primarily eighteenth century, to be the ultimate in jewelry. Originally they were objects of adornment for both men and women, one of the most prized, given by heads of state from one to the other and to members of their families. They were always regarded as part of the crown jewels. At Topkapi or the Hermitage, there are cabinets filled with snuffboxes and other small jeweled objects."

The segment of the antiques world encompassed by A La Vieille Russie, essentially dealing in *objets de vertu*, is extremely small. There is not another house in the United States that deals in such precious objects on quite the same level as this New York gallery. However, there is one in London, Wartski's, and one or two in Paris, Milan and Rome. Because their world is so small, the important galleries devoted to this segment cooperate closely, both in buying and selling. "Of the sales of Russian objects of art that are held each season here and in Europe, there are very few that offer things of top quality," says Peter Schaffer. "Very often we buy at auction with European dealers, and if a piece, say a cigarette case, for example, would sell better in London or Paris than over here, which is likely to be the case, we send it abroad to be sold."



Rare jewels and Russian works of art grace the shelves of the main showroom at A La Vieille Russie. In the foreground, on a case enclosing precious stones, is a silver-on-enamel Fabergé desk set.

The number of clients who are interested in really extraordinary precious objects has not changed in recent years, both brothers agree. But where objects are simpler and less rare, the number of clients of the house has increased enormously. "In a way, we are like bankers to the affluent," Peter Schaffer comments. "Not that we lend them money, but in that we enjoy the same confidence among our clients, in their choice of a precious object, as they would put in the banker who advises them on their investments. That is a status that is as precious to all of us as the finest object we have ever sold."□



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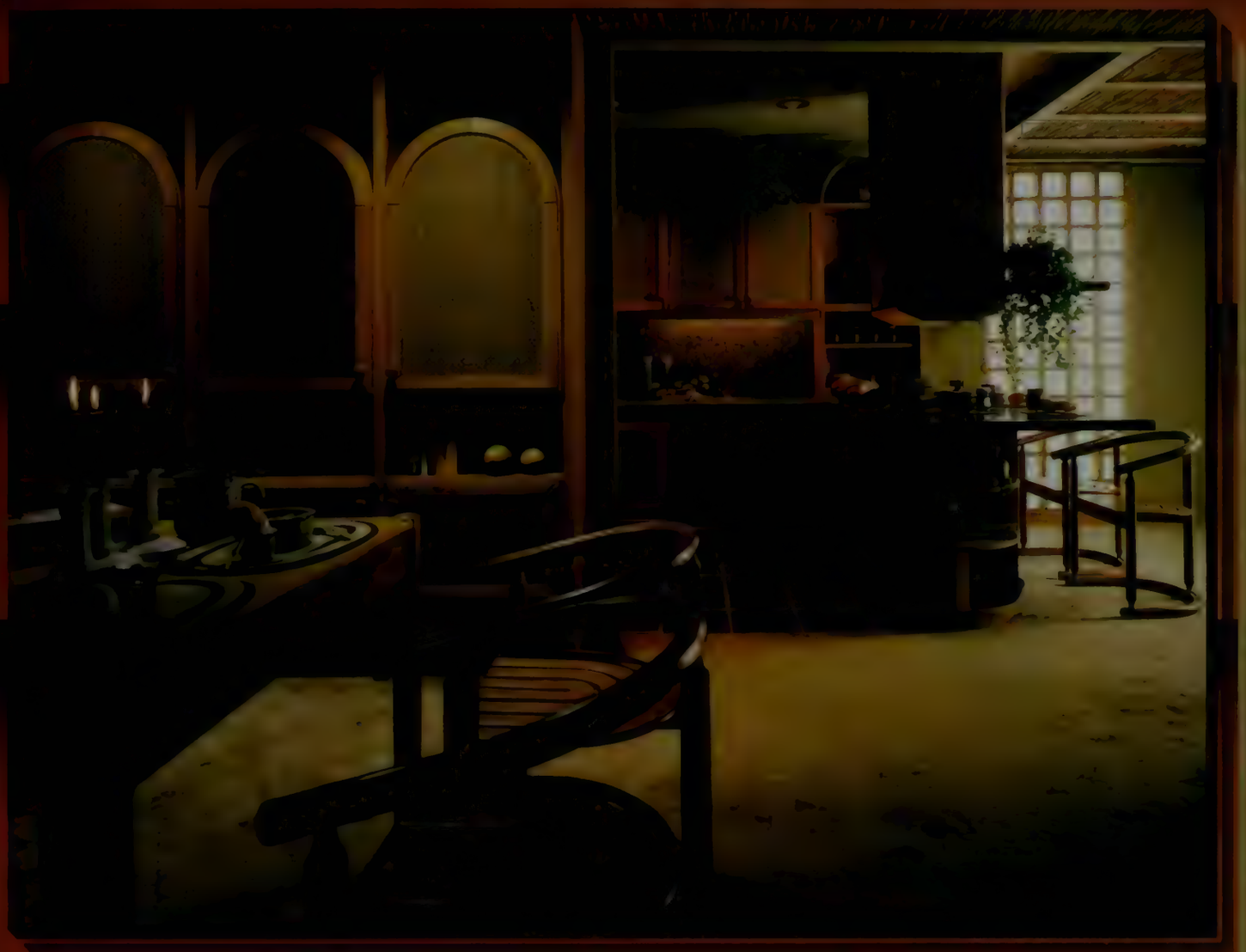


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Enduring Deceptions—Trompe l'Oeil Fabrics and Wallcoverings

by Jeffrey Simpson



Feliciano

A plain surface can be transformed into a richly compelling Oriental scene by Louis W. Bowen's *Crescent Design* on handpainted wallpaper.

TROMPE L'OEIL has a long and honorable history. The Romans painted gardens on the walls of cramped city courtyards; Renaissance villas were peopled with imaginary servants peeping around painted doorways; the American painter Charles Willson Peale created a painting in 1795 depicting his two sons climbing a stairway, which was so compelling that the visiting George Washington was said to have bowed to the boys; and part of the thrill of Salvador Dali's surrealist work comes from the illusion that his limp watches might just be melting at the very moment they are being looked at in wonder.

It is illusion that is the watchword—quite literally—in trompe l'oeil—an illusion that engages the viewer and stimulates his imagination beyond previous limits. And surely, since engagement and stimulation might be considered two of the best criteria for successful interior design, it is no wonder that trompe l'oeil fabrics and wallcoverings never lose their fascination. Today, interior designers are reconsidering this traditional technique, which depicts architectural details and scenes from nature so realistically that they fool the eye, giving the illusion that they actually exist.





The desire to have a visually lush setting year round is satisfied with Greeff's blooming cotton fabrics, *Chinaberry Tree* (left) and *Villa Livia* (right). On the left, butterflies flit near flowering vines; on the right, the fabric re-creates a garden taken from an ancient Roman mural.

Crescent Design, a handpainted wallpaper at Louis W. Bowen, is an elaborate re-creation of traditional trompe l'oeil style. It recalls both the eighteenth-century English summerhouses known as "follies," and the handpainted wallpaper New England ships' captains brought home from the Orient to their brides. There are three arched panels that appear to border a veranda looking over an Oriental scene of rocks, houses, and a lake with two people pushing a small boat across it. The architectural details of the arches extend to steps rising to a balustrade, and to a brick wall visible beyond the balustrade. At the top of the arches straw baskets of flowers hang down from Rococo moldings. While the arches and railings are meticulously realistic, the scenes beyond them are done in a stylized Oriental way, thus recalling the best trompe l'oeil, where the fantastic, the representational and the three-dimensional are combined.

Simpler, but nonetheless evocative, is the Louis W. Bowen wallpaper *La Librairie*, showing rows of books with brightly colored spines behind wire mesh doors. Recalling Oscar Wilde's dictum that "books do furnish a room," *La Librairie* plays with the viewer, offering faintly legible titles and a variety of sizes that are not quite as representational as the mesh that covers them. The books,

continued on page 196

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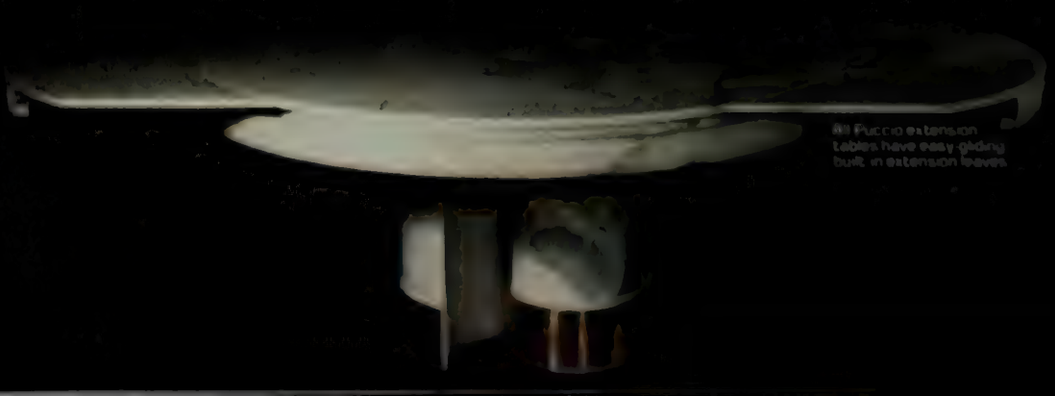
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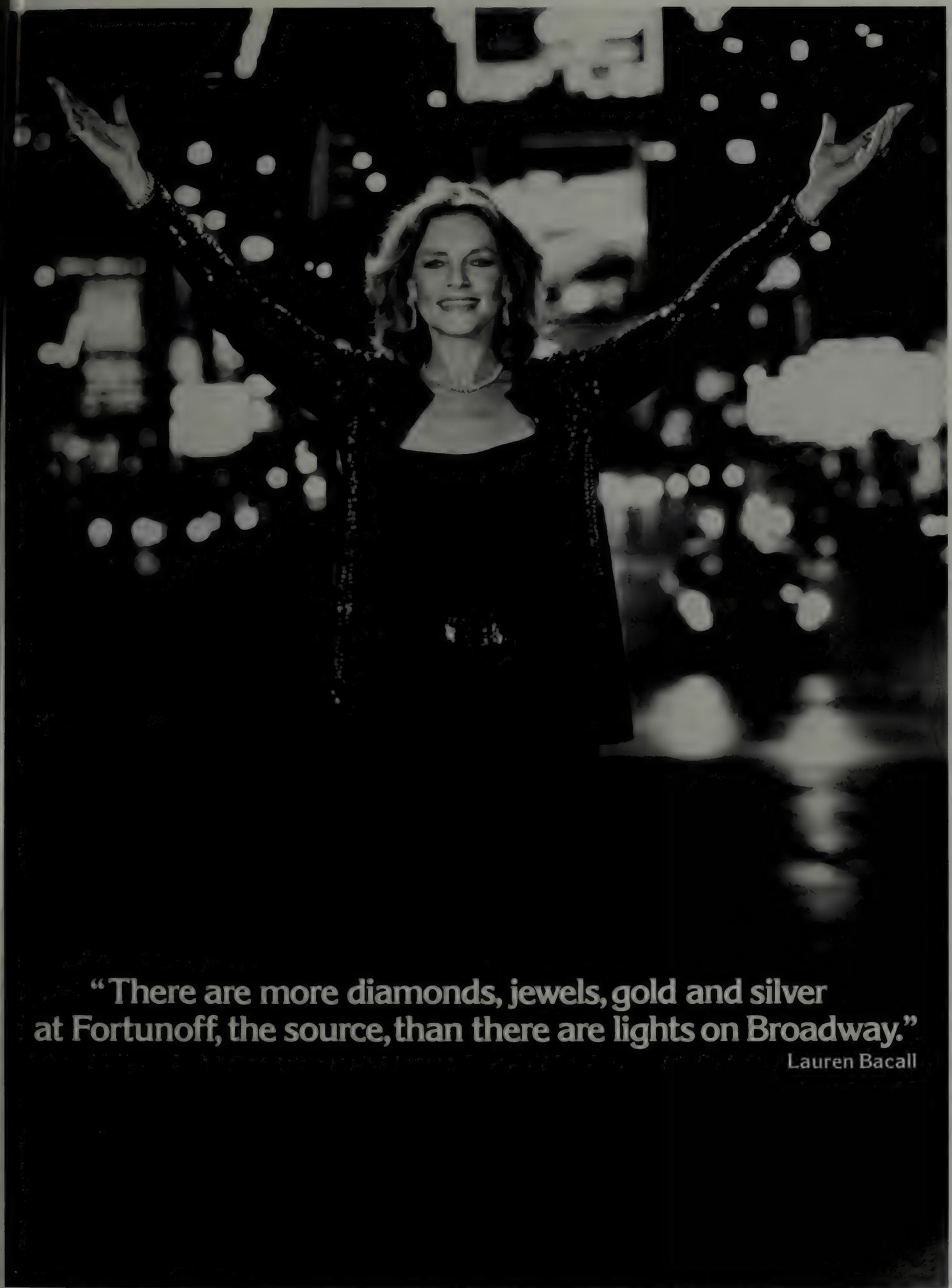
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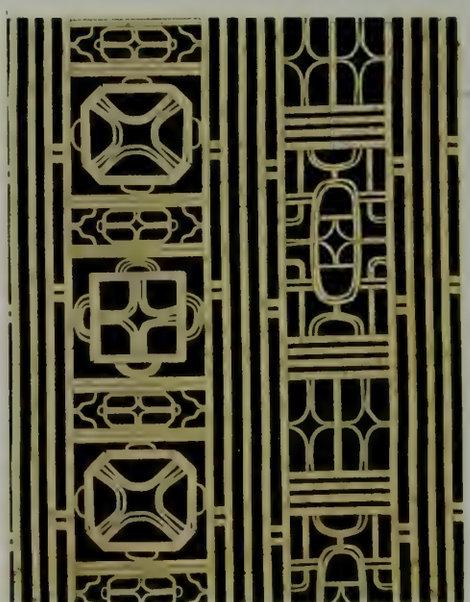
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Enduring Deceptions—Trompe l'Oeil Fabrics and Wallcoverings

continued from page 192

which are also available in white or rust colors, bear the relation to real books that silk flowers do to the blossoms of nature—they are meant to be pleasing compositions on their own, which recall the original; they are not meant to be substitutes. *La Librairie* is evocative of an age when calf-bound libraries were sequestered behind gilt-mesh doors.

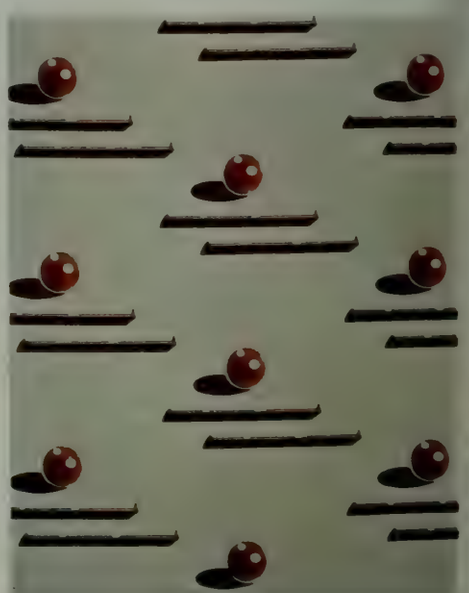
Suggestive of eighteenth-century decorative arts when chinoiserie was the fashion, Greeff's *Chinaberry Tree* reveals elaborately potted flowering trees, situated between window



Inspired by bamboo treillage at Brighton's Royal Pavilion, Brunschwig & Fils creates *Pavilion Fret Glazed Chintz* fabric and wallpaper.

frames designed in an Oriental motif. The butterflies around the edges of the trees appear to have alighted there momentarily. This English cotton fabric is available in five color combinations: mist green and blue; warm copper and robin's egg blue; sandalwood and terra-cotta; citron and rose; and a cool pewter and olive combination.

Villa Livia, also at Greeff Fabrics, has taken for its namesake one of the earliest, most famous examples of trompe l'oeil, the Roman wall paintings executed circa 20 B.C., in the villa belonging to the empress Livia. This Greeff cotton fabric from England shows an idyllic garden scene bordered by pillars. Birds fill the garden, some bathing in a sunlit fountain overshadowed by a rose tree. The bronze and coral colors of the pillars and fountain recall Roman hues, although the view itself is sketched in a lighter way than the ancient painting that inspired it. The fabric is also available in a Chinese red/orange



Smooth spheres are thrown into relief by their shadows in Rose Cumming's Art Déco glazed chintz, *Japanese Balloons* or *Pearls on a Platter*.

combined with a eucalyptus green.

At Brunschwig & Fils is *Pavilion Fret Glazed Chintz*, which is part of the Brighton Collection. This confection of a building was the Brighton palace of the Prince of Wales, later King George IV, erected when the vogue for Oriental motifs was popular, in the early nineteenth century. The bamboo lattice, with its painted joints and shadows, could be a piece of fretwork brought from the Orient by a seafaring grandfather or picked up as a prize in a Paris flea market in the 1920s. In this fabric it is pictured against a dark screen with its lacquer lustrously restored. There are eight color combinations of the *Pavilion*

Fret Glazed Chintz: two with the natural yellow of the bamboo on either jade or black background; one that is gilded on red; and five that are painted coral on blue, bran on gray, brown on green, blue on pink, or green on peach. This pavilion design is also available as a wallpaper.

Small objects in a pattern, realistically depicted, illustrate trompe l'oeil as well as large architectural compositions. There is a glazed chintz at Rose Cumming that illustrates this point. It is entitled *Japanese Balloons* or *Pearls on a Platter*—pearls,



Trompe l'oeil wire mesh painted over rows of books adds a realistic depth to Louis W. Bowen's multihued wallpaper *La Librairie*.

of course, being most exquisite Japanese balloons. The fabric shows white spheres thrown into relief by their shadows and underlined with what might be a tiny ivory flute. Made in Switzerland and derived from an Art Déco design, the fabric represents perhaps the farthest extension of trompe l'oeil. The realistic detail, originally the confirmation of the technique, has become the entire design. Whimsical, disproportionate, the pearls hover out of space, out of time, but with that mysterious shadow asserting dimension. The

continued on page 198



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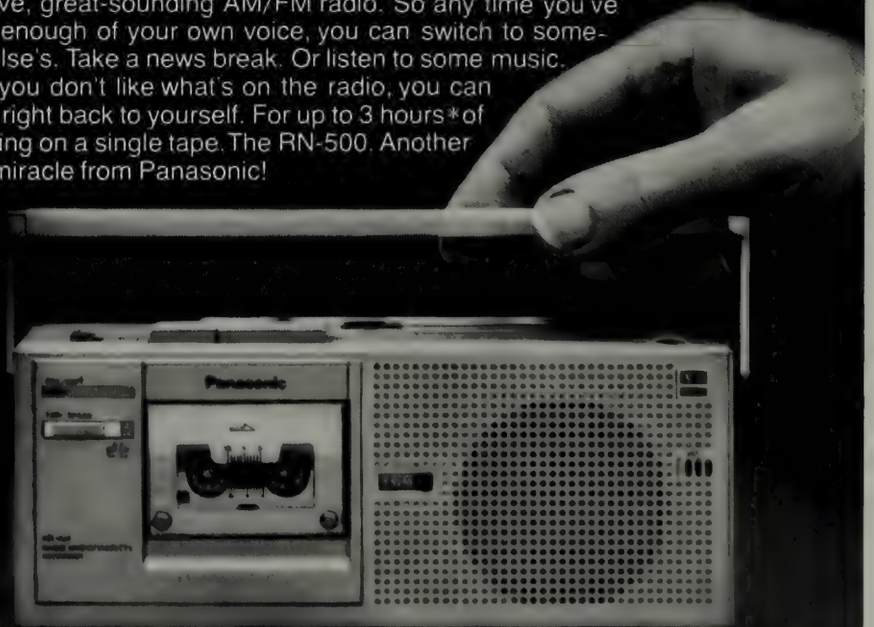
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Trompe l'Oeil Fabrics and Wallcoverings

continued from page 197

pearls are available on a cinnamon, gray or cream background.

Contemporary in its visual style, *Wilderness*, at Stroheim & Romann, displays a thicket of trees with the sky as background. The darker leaves combine with a feathery, pale green verdure to suggest a woodland in several stages of growth. The fabric is a hand-printed cotton, and



Van Nes Studio

Stroheim & Romann's *Wilderness*, a hand-printed cotton fabric in five earthy colors, brings a gentle vision of a forest to a room.

is available in five color combinations from sage on aqua, which suggests deeper summer, to the various shades of brown seen in a forest in late autumn and early winter.

Dimension and time, the elements of our lives, are the elements of trompe l'oeil. The ironic comment implicit in Salvador Dali's painting of the melting watch—that time no longer has a stable meaning—is more subtly present in the traditional trompe l'oeil scene forever in view beyond those arches—but forever inaccessible. Trompe l'oeil teaches us to ask again what a character in Jean-Luc Godard's film *A Band of Outsiders* once murmured: "Is the world a dream? Or is a dream the world?" □

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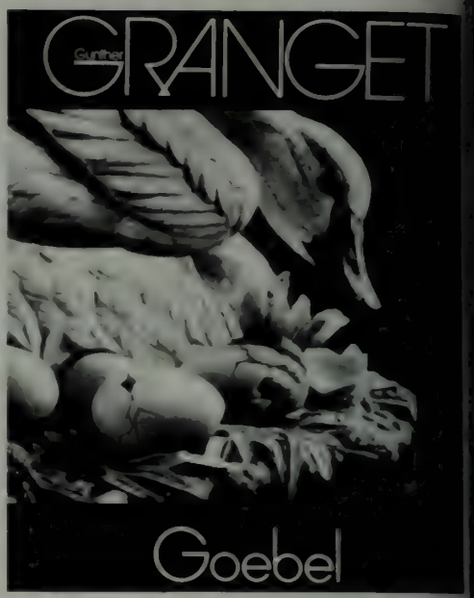
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The World of Rudi Gernreich

by Charles Lockwood

AVANT-GARDE, OUTSPOKEN, something of a maverick in the fashion industry, Rudi Gernreich is also a four-time Coty Award winner. In recent years, however, he has turned his innovative thoughts to designing for the home, and has become less involved with fashion. "And with good reason," he says, with typical directness. "The fashion industry has grown so elitist that I don't want much to do with it. Besides, the current passion for nostalgia—not only in clothing, but in architecture, entertainment and many other areas—is staggering. It's very boring, repetitive, and the opposite of what I value in design."



Eliot Cohen

Long a forward-thinker, fashion designer Rudi Gernreich rejects the romantic revival and reaffirms his dedication to Bauhaus basics.

New Concepts for the Home

"Yet I am always very hopeful that design will clarify itself. I still believe—although I admit that much of it looks dated—that the Bauhaus has had the greatest influence on good design in our period. All architects and designers of objects for the home are Bauhaus-oriented, even if their designs deviate into different shapes. The basis is still Bauhaus.

"What is changing," Mr. Gernreich explains, "is the cubic quality of the Bauhaus tradition. It's not necessary to build cubes anymore. We're technically advanced to the point where we can do round things, and we can build curves very well."

At present, Rudi Gernreich is busy designing home furnishings "in new shapes and materials, not the usual decorative overlay on an old pattern," he stresses. "That's what happens when designers create home furnishings for purely commercial reasons. The companies don't want to create new shapes or use new materials that they may have trouble developing or marketing. That isn't good design, and I won't do it.

"I have great admiration for Italian design in home furnishings," Mr. Gernreich adds. "They're way ahead of anybody else in the world today. So I think they can use some good competition!" He recently completed designs for bathroom accessories in ceramic, which are now being manufactured, and is working on furniture concepts for next year.

The designer, who came to California from Vienna shortly before World War II, when he was sixteen, trained in New York for a fashion career and then returned to the West Coast. "For me it's been a refuge here," he admits. "I prefer to work in a very quiet atmosphere."

For the past twenty-five years Rudi Gernreich has lived in the same house in the Hollywood Hills, and it conveys much of the reticence, even wariness, that is part of his personality, along with his charm and obvious warmth. From the street, all that can be seen is a high white stucco wall, softened a bit by the foliage of a few trees—reminiscent of Spain or Morocco. A gate opens into a terra-cotta tiled patio, with potted shrubs, a small pool, and the *L*-shaped house beyond; large windows take advantage of the view. "I really like what I've done to this house," Mr. Gernreich says, with obvious delight. "It reflects my taste and my personality, and that's essential for a pleasing interior design."

The designer's home, like much of his fashion design, looks comfortable and functional, and is a repository of the classic Modern style he admires. Most of the furniture has been designed by such major Bauhaus figures as Marcel Breuer, Mies van der Rohe and Le Corbusier, and there are Charles Eames pieces. He has added personal touches, such as Brazilian leather tile floors. "It's very sensual when you walk around barefoot. And the older the leather gets, the more interesting it looks—like an old bookbinding," he says.

A Modernist Viewpoint

The leather floors offer soft contrast to the glass and chrome furniture, as do a number of brightly colored Moroccan rugs. "I'm a modernist," Mr. Gernreich explains. "I don't collect antiques, but I do appreciate ethnic objects in which form and decoration transcend a specific time and place. The rugs, for instance, have colors and abstract symbols that appear in primitive art and handicrafts all over the world."

The designer counterpoints his own philosophy: "Though I think design for private residences should be very individual—without limitations—I have very definite ideas about public spaces. They should be totally anonymous in color and texture, so that when random things happen in them—such as people coming in wearing a mix of color and pattern—there will be no jarring note.

"The backgrounds I use professionally—in my showrooms and my

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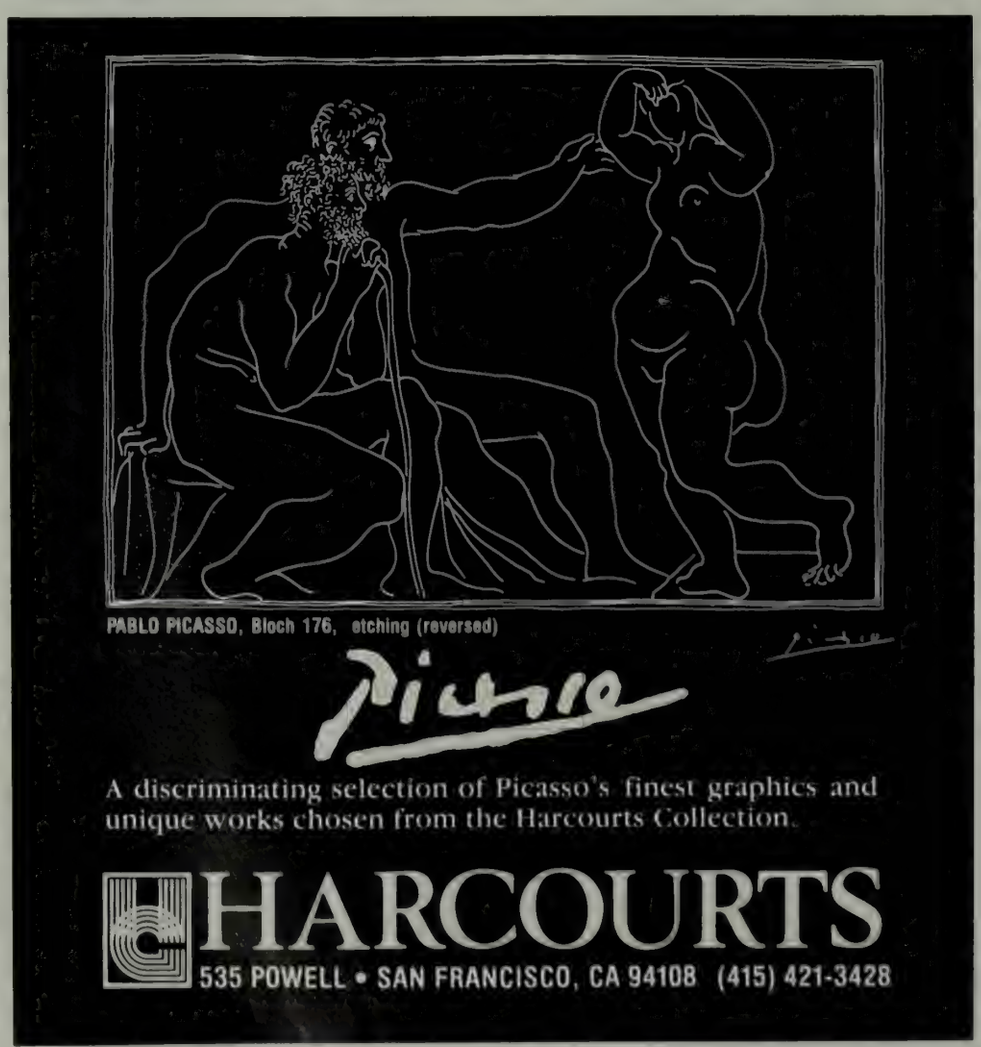
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The World of Rudi Gernreich
continued from page 204

offices—are totally neutral in color. When something is presented, the colors and textures are not confused by a rattling background. Also, since I'm so involved with design, I find I'm comfortable in a non-color environment that never interferes."

Characteristically, Mr. Gernreich likes to wear black—"because it's a non-color to me"—in the form of many-zippered jumpsuits: authentic paratrooper uniforms in canvas, dyed from their original khaki shade; versions he has interpreted in luxurious flannels and camel's hair;

"I'm comfortable in a non-color environment that never interferes."

black velvet ones for evening. "I have dozens of them," he says. "They're comfortable and practical—just as design should be for furniture and homes, as well as clothing."

The designer entertains frequently—usually hosting small dinner parties for eight or ten—and does most of the cooking. "It's becoming a part of our life style to have interesting, well-prepared foods from all over the world, and I present them within the framework of a theme. My glass-topped dining table lends itself to great flexibility, and I enjoy thinking in terms of a particular color or texture or theme," he remarks.

Rudi Gernreich contends that, despite the prominence of his designs, his work has always been more abstract in thought than in actuality. Yet his thought, over the years, has broken barriers and freed attitudes. He admits: "In my own field, I've always questioned methods that have worked so far. You cannot necessarily defy experience, but you can, perhaps, do something else—and then something happens that's new—that's never been touched before."

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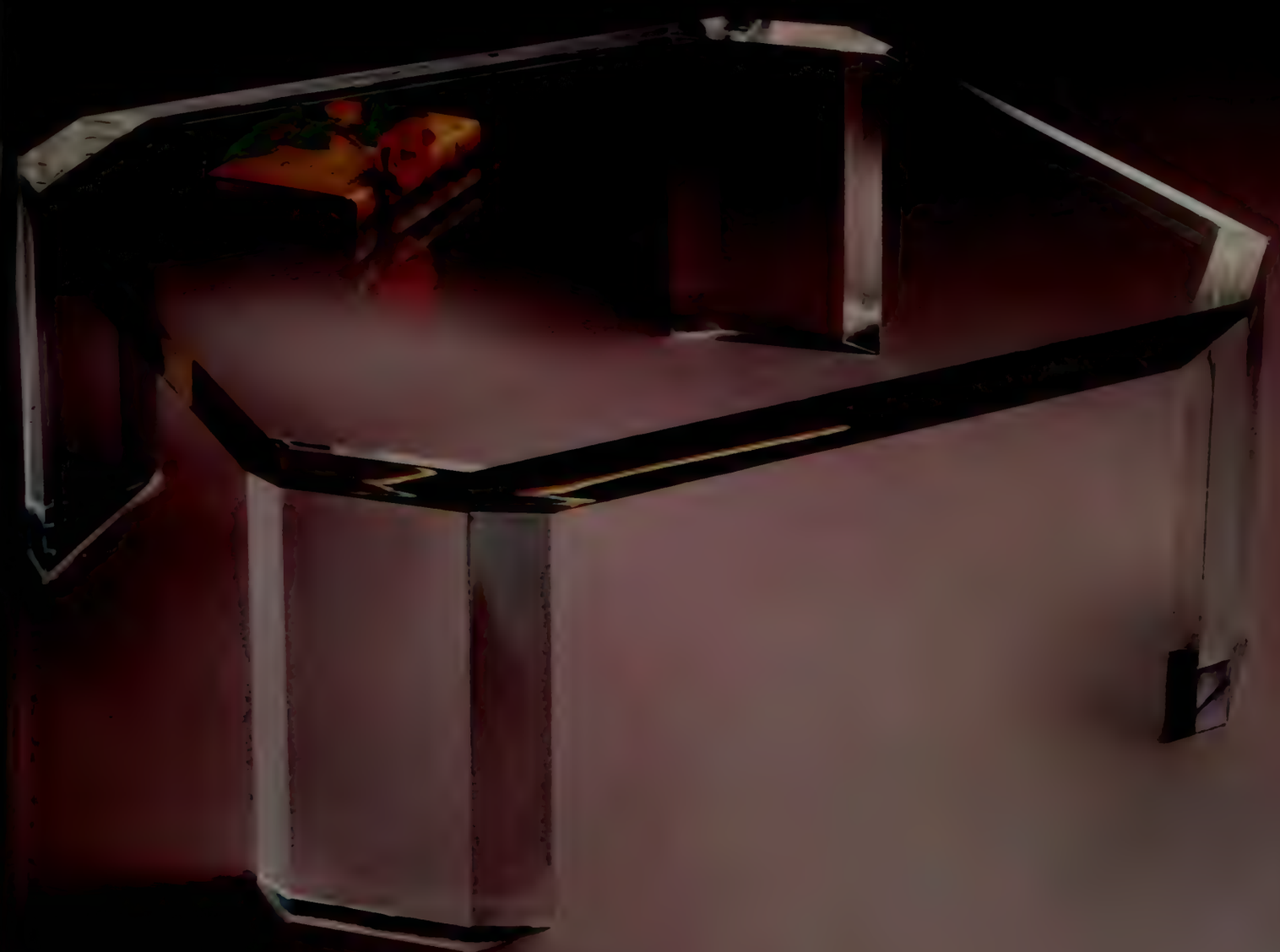
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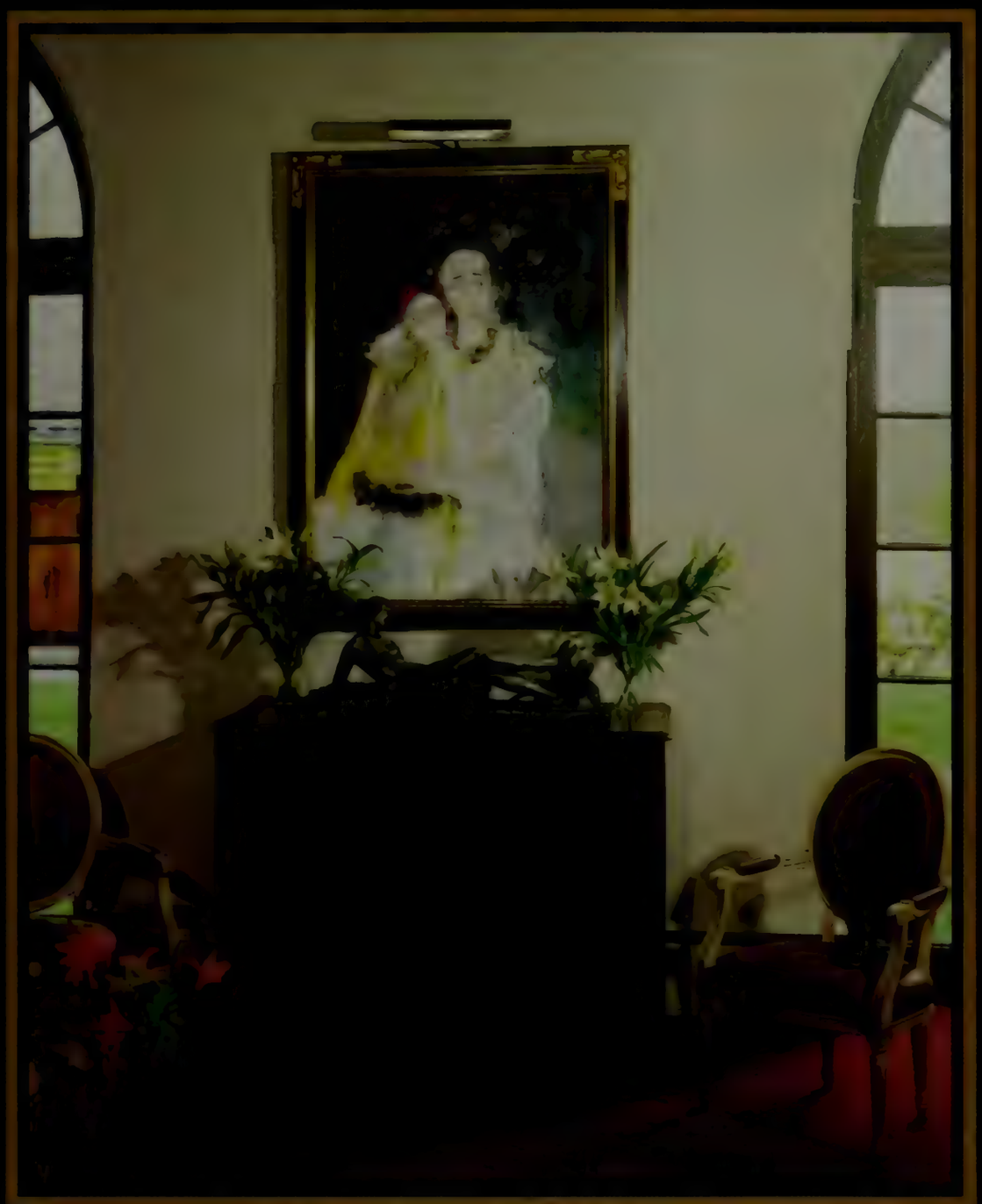
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James Amster—The Designer's Choices

by David Halliday



All photography: Feliciano

To James Amster, objects are enhanced as they are able to tell a story: A Japanese marble rabbit pleases him, being a gift from a friend.

A COLLECTION OF OBJECTS is seldom assembled arbitrarily. If the owner is at all sentient of the world around him, and of the restraints, tastes and economic circumstances of his time, then his collections are bound to be a reflection of these conditions. James Amster's lifelong interest in, and search for, the rare, the obscure and the overlooked is the perfect illustration: His collections are very much of their moment in terms of prevailing fashions and availability.

Mr. Amster's "moment" has been much of the twentieth century. Now in his seventy-third year, he remembers his first purchase at the age of thirteen—a Ming Buddha—which he still possesses. This in itself is significant. A true lover of objects is quite likely to retain certain pieces all his life. In Mr. Amster's case, his love of collecting was inherited, and began well over fifty years ago in Boston, where he absorbed his parents' passion for collecting—an interest that was amplified through their friendship with Isabella Stewart Gardner. He recalls helping Mrs. Gardner hang moldings over the doors of the house that subsequently became the museum bearing her name, and which is still an important part of Boston's cultural ambience. A stable and comfortable childhood in Brookline, and subsequently in New York, was no doubt a key factor in the designer's continuing affection for objects that are delicate in scale and often domestic in intent. There is a sense of affection in many of his choices that seems to amiably echo the pleasures of life in America before the "crash"—which changed everything for Mr. Amster's generation.

But it was specifically the euphoria of the years before 1929, and the infatuation of those years with the eighteenth century, which lead to the early shaping of the designer's tastes. "You see, good pieces of the eighteenth century—which was what one was supposed to collect at the time—were simply *way* beyond my means," he explains. "In any event, I never





ABOVE: Detailed accessories of a domestic nature also appeal to the designer, a preference thoughtfully realized here in an inlaid walnut lift-top tea caddy whose ivory medallions depict a wreath, a dove and a lamb—symbols of peace. RIGHT: "I've always loved tiny chairs," Mr. Amster says of a Victorian miniature chair. Originally made for Lady Mendl's brother, Edgar de Wolfe, its ornate mahogany form is 17½" tall and 9" wide.

continued on page 216

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James Amster—The Designer's Choices
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cared much for palace pieces. I can leave the Louis' alone, all of them! No, I found myself in the nineteenth century and, truth to tell, have never regretted it. I've always loved Biedermeier—perhaps because my parents were of German ancestry—and I've found many handsome specimens over the years, of tables, sideboards,



The memory of its fortunate discovery adds significance to a bronze armored torso, 3½" high, found in an abandoned Thai temple.

all sorts of things. Once I even found an Art Nouveau chair and painted it black to resemble Biedermeier. Sacrilege now, when Art Nouveau is being avidly collected, but at the time considered good clean fun. I soon developed another interest that found wide expression in nineteenth-century things: miniatures. Little replicas of obelisks, fountains, statues; you'll find them all over my house. Since I have a small house, I thought I'd better think in scale."

It was James Amster, of course, who almost single-handedly saved a small group of buildings on Manhattan's East Side from dereliction—creating an intimate little court of buildings, in the shadow of surrounding skyscrapers. Named Amster Yard, it is now a designated New York City Landmark, and, fittingly, one of the houses is occupied by the designer and his objects.

"I suppose what I look for most in objects is their human interest," he says. "I'm attracted to a piece that has a story attached to it, or that expresses something lovable or eccentric or just plain bizarre. I also think that I was honest enough with myself to realize that, much as I am attracted to painting and sculpture, I could do neither well. So, in a sense, assembling objects becomes a sort of substitute. And as an interior designer, I tend to think in terms of objects, rather than of space. That's why I regret the fact that nowadays very few designers work with architects on projects—although I understand some of the young ones are beginning to recognize the importance of collaboration. When I came to New York and began to work for Charles Duveen—a famous decorator and the brother of Lord Duveen—we always worked closely with an architect. It was considered de rigueur. So even today I tend to deploy objects in a room and make them its entire focus.

"By now I hope I've made it clear that above all I'm a realist," he remarks. "I've never wanted what I couldn't have, so I've always collected what was within reach. I'm a very simple person, and I think most of the things I have are very direct and to the point. They appeal to nostalgia—I think I've been appealing to nostalgia all through my career—and they all have a certain patina; I love signs of wear, of reality. And by all means, let's be eclectic. I admire what young people are doing today—mixing modern lighting with old pieces, mixing East and West."

What distresses Mr. Amster is the virtual disappearance of his kind of

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James Amster—The Designer's Choices
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object from the market. "Oh, I've got an eye, I can still find the odd thing that's not too costly for a client," he contends, "but essentially, the days when you could find a little treasure for a song are gone." The designer agrees that the opening up in recent years of Art Nouveau and Art Déco as serious areas for collectors will



This brass miniature of Lord Nelson, 11½" high, was awarded to Mr. Amster for preserving a threatened historic area, now Amster Yard.

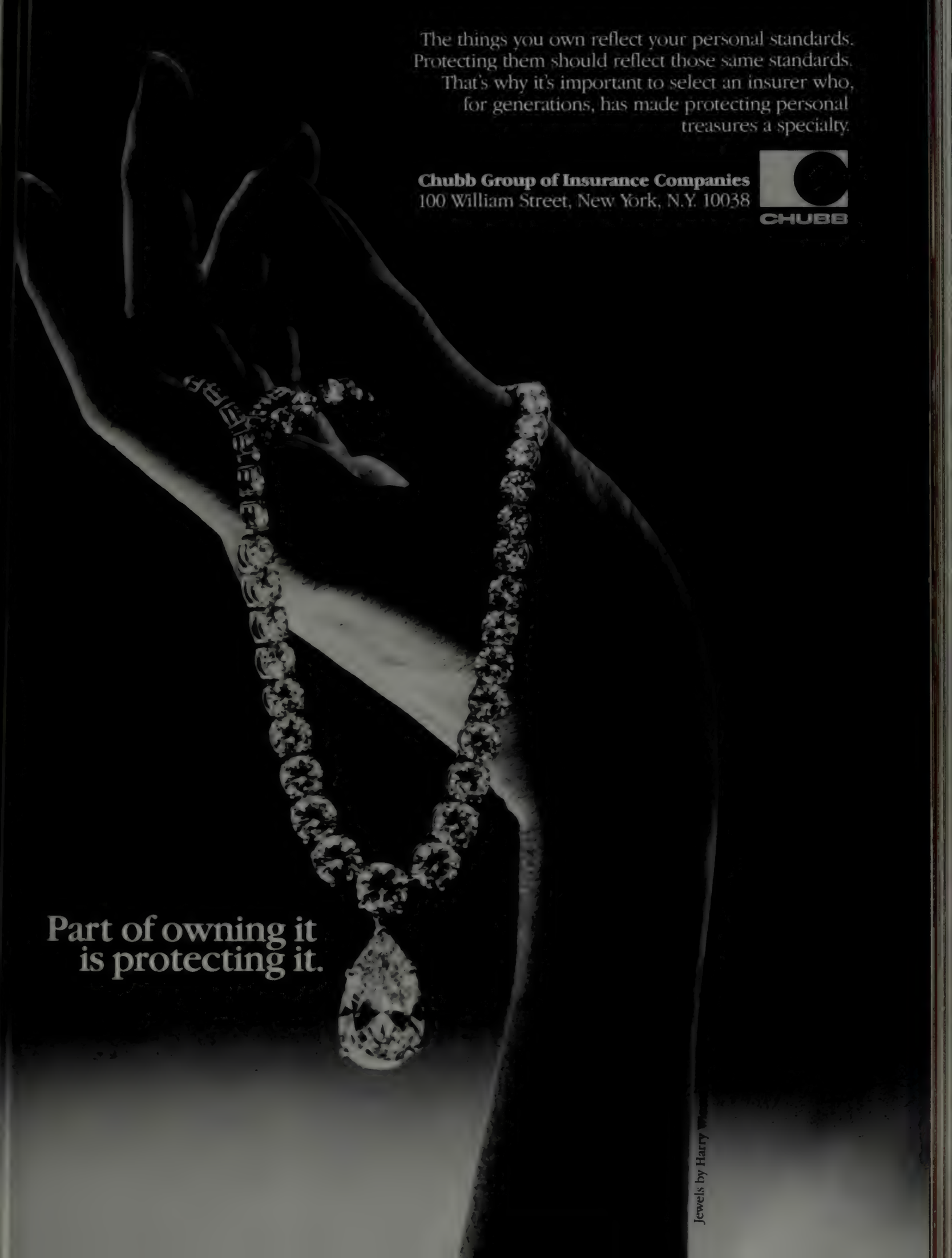
help redress the balance somewhat, but it is clear that his heart remains with the early and middle nineteenth century. "It's what I grew up with and what I'm comfortable with, and that should, in the final analysis, be the only criterion to apply. You have to say: 'This speaks to me, this is something that touches a chord.' Simple."

One of the objects Mr. Amster has chosen is a paradigm of his tastes and ideals—an elaborate little confection, a perfectly detailed replica of a statue of Lord Nelson, the English naval hero. "It was given to me by Dorothy Hammerstein, as a kind of housewarming present, when I moved into Amster Yard," he explains. "That project was a great personal triumph

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James Amster—The Designer's Choices
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for me, and my friends all wanted to show that they appreciated what I was doing." Skillfully modeled, the Nelson figure is of brass on a marble base, and has an intricacy that would be arch if it weren't so endearing.

Another of the designer's accessories is an exquisite eighteenth-century box in amboyna wood, inlaid with porcelain panels painted by Angelica Kauffmann. "My father bought this tea caddy years ago, at a sale in New York; it came from the



Mr. Amster uncovered another unusual find, a Meissen Jacob Petit country pâté dish, in the dusty window of an antiques shop in Havana.

old Koopman collection. It's something I've always admired because it is sumptuous, yet very simple."

A covered country pâté dish with brilliantly painted trompe l'oeil vegetables is another piece with a very personal history: "A friend and I found this in Havana, many years ago. I spotted it in a dusty shop window as we were walking. It's Meissen and quite rare." A particular pleasure of collecting is, of course, the circumstances of the discovery—the chance moment when a unique object is uncovered. Such pieces still seem to vibrate years later with the excitement of the moment.

Before the tidal wave of leisure travel swamped even the remotest countries, it was possible to make extraordinary discoveries at historic sites—a practice that might be frowned on today, but which probably has been responsible for the

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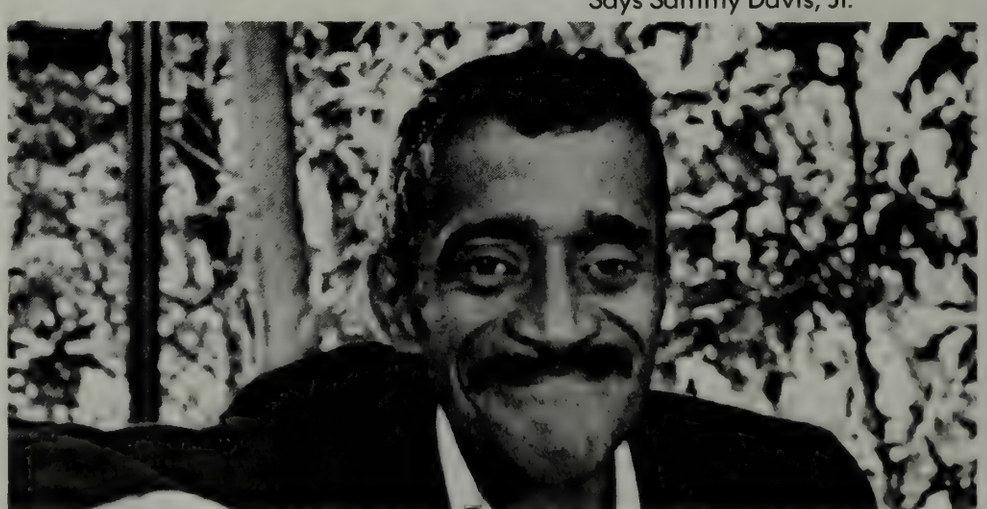


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James Amster — The Designers' Choices

continued from page 220

saving of many modest pieces that might otherwise have been lost in the onslaught of history. A finely modeled miniature bronze torso from Thailand is one such item. "I found it in an abandoned temple, lying on the floor," the designer recalls. "I think the sight of those splendidly dressed monks so scared its owner that the poor dear just dropped it and ran!"

Mr. Amster describes another rather touching artifact: "This Victorian miniature chair was given to Edgar de Wolfe, Lady Mendl's brother, when he was an infant. It's in rosewood, with exuberant carving. As for the needlework cover, which has Edgar's initials and birthdate on it, that was added many years later by my friend Robert Moyer. I always have been attached to it, and when Edgar died he left it to me. He once told me that since I was the only one who ever admired it, I might as well have it! In any case, I've always loved tiny chairs. Even today, whenever a client has a new baby I always buy the little one a chair in miniature."

This personal dimension gives his objects such point and depth.

It is this vivid personal dimension that gives James Amster's choice of objects such point and depth. And again, in a curious way, it places him and them in time. He is of the generation that was passionately devoted to the droll anecdote—the well-turned story that animates an object, a room or a house and makes it seem more tangible, more intimately associated with human experience. As he himself says: "I look for the human dimension. Unless something has been loved or has the potential to be loved, I'm unmoved by it. Imagination, wit and the capacity to amuse are qualities as important in an object as they are in friends." □

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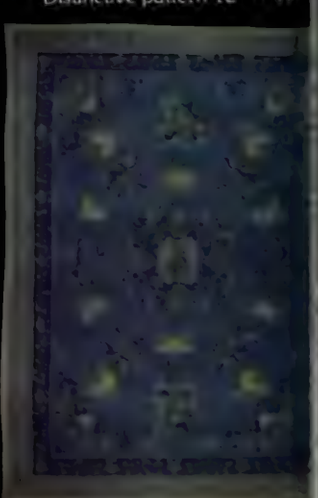
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Melvin Dwork in Provence

by Stephanie Stokes



Feliciano

ONCE OR TWICE A YEAR, for the past sixteen years, designer Melvin Dwork has traveled to France, where he spends as many weeks as possible in the countryside. Occasionally he visits the château region, but more often he heads straight for Provence.

"For anyone interested in food and art, Provence is the place, in all of France, where it all comes together," Mr. Dwork says. "Paintings of van Gogh and Cézanne come to life when you travel through this region by automobile. All of it indirectly influences creative people who are concerned with color, proportion and a general sensitivity to the beauty of nature. I'm sure I have been influenced every time I have been there."



Wayne Rowe/After-Image

ABOVE: Designer Melvin Dwork collects the artworks of friends he visits in Provence: Robert Courtright's soft-toned collage and Bruno Romeda's polished bronze sculpture. LEFT: Field flowers grown to produce essences for perfumes surround the town of Grasse. RIGHT: Mr. Dwork enjoys a typical Provençal panorama from his Joucas headquarters. BELOW LEFT: Ruins, dating back to Roman times, rise from the barren cliffs at Les Baux. BELOW RIGHT: A Renaissance castle atop the town of Gordes houses Vasarely's Hard-Edge graphics.



Pascal Hinous



Wayne Rowe / After-Image



Wayne Rowe After-Image

After a few days shopping in Paris, Mr. Dwork takes Le Mistral to Avignon; the French boast of the cuisine offered on this, their most luxurious train. Boarding at midday, he enjoys a long lunch and arrives at Avignon by early evening. The designer then stays with friends nearby in the tiny village of Joucas. Their house, *La Commanderie*, was once an eleventh-century command post (see *Architectural Digest*, November 1979).

From his picturesque headquarters in Joucas, Mr. Dwork takes short trips throughout the area. Each of the several surrounding hill towns holds special interest for him. According to the designer, the most enticing is Gordes, "because it sits on top of a hill and commands a view of the whole region. In the center of town is a Renaissance castle, which houses the Vasarely Museum. It's fascinating to me to see this ancient structure that has been stripped down to just the bare skeleton, housing Vasarely's Hard-Edge graphics collection." Many artists and writers live in Gordes or in nearby Menerbes. A visit to Menerbes is, Mr. Dwork comments, "like being transported back to the eleventh or twelfth century. *Everything* is ancient there."

The designer considers Les Baux, a remarkably well preserved village that dates back to Roman times, the "most mysterious" hill town. "The whole village is a museum," he says. "People live at the base of the hill, not

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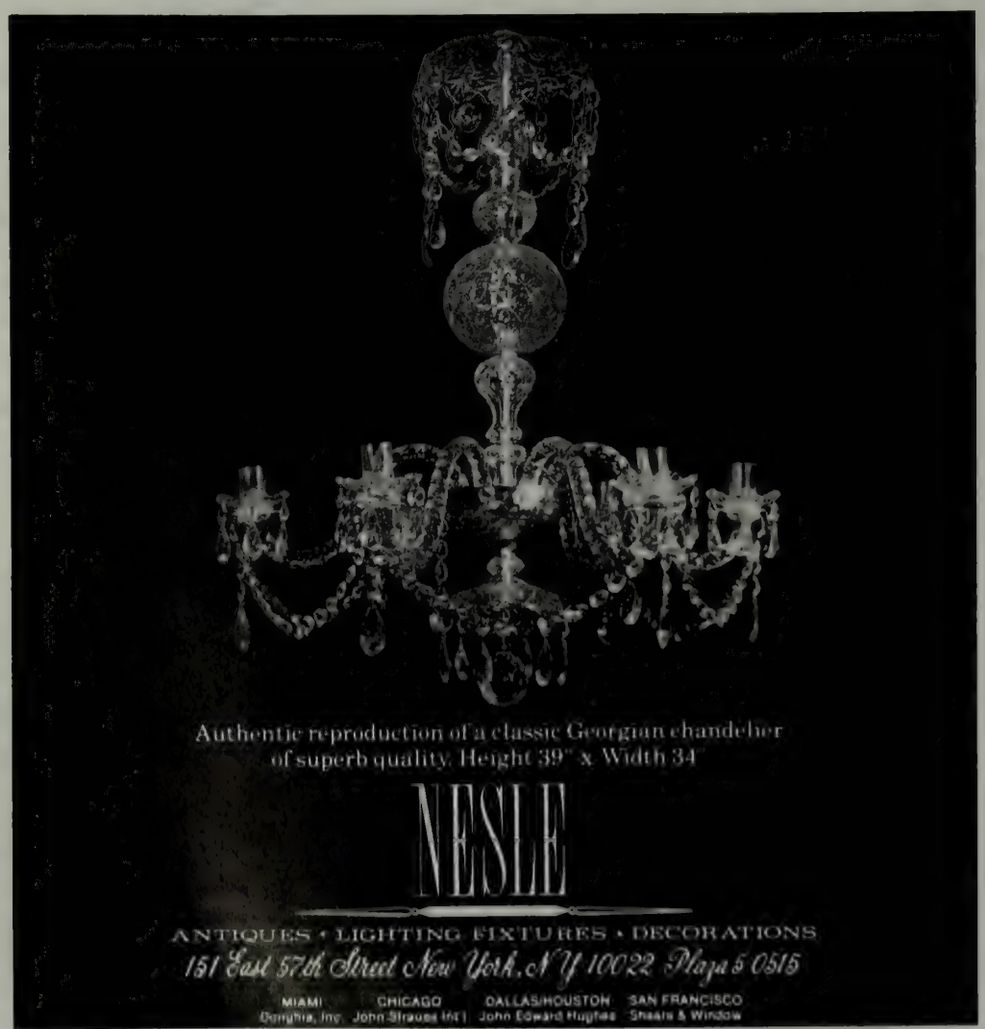
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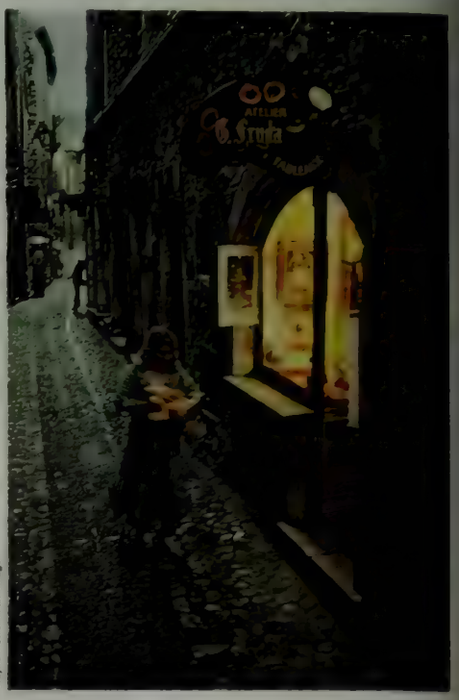
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Melvin Dwork in Provence

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Wayne Rowe After-Image

A brightly lighted gallery window enhances a narrow winding street in Saint-Paul-de-Vence.

in the upper part, because as you go higher, the ruins can't be occupied."

Known for its torturous terrain, Les Baux was, according to legend, Dante's source of inspiration for the *Inferno*. As Mr. Dwork describes it, "Much of the terrain is barren and dry, almost bonelike. There are high cliffs—strange formations that look like Swiss cheese—where the rock structure is heavily pitted and looks very much like pictures of the moon we have seen, while down below, the valley is a luxuriant green."

Mr. Dwork so enjoys Les Baux that he often stays for two or three days at Oustau de Baumanière, an inn with a three-star Michelin rating, located at the base of the old city walls. "It's very luxurious, and designed for people who like to eat—it's noted for its haute cuisine. Because this tiny fifteenth-century manor house is isolated, I just walk around the town and gaze at the ruins. It's relaxing—there are no other distractions."

The designer also spends several days of each visit in Avignon itself. Once the seat of the Popes, the walled town offers him an inviting

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Melvin Dwork in Provence

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Wayne Rowe/After-Image

Mr. Dwork takes pleasure in the haute cuisine and Gallic charm of Oustau de Baumanière.

mixture of ancient palaces, museums and ruins, together with a lively atmosphere. "There are a lot of young people around—creative people."

Though Mel Dwork sometimes goes to Provence in the winter, he prefers the summers, "when there is theater and ballet at Avignon, an international music festival at Aix-en-Provence, and opera in an ancient Roman amphitheater at Orange.

"Aix-en-Provence is also architecturally interesting and filled with museums, which always have exhibitions worth seeing," he says, but admits that he prefers the town of Arles, for its natural beauty. "It's so picturesque—those avenues lined with sycamores. The French are famous for the way they prune those trees; it has become an art form that has inspired many painters."

While traveling from village to village, the designer looks for local pottery. "It's the one thing I buy in Provence," he reveals. "It's like stoneware, but not as hard, and it's sometimes red, because they use a red clay." Mr. Dwork has commissioned the potters there to make

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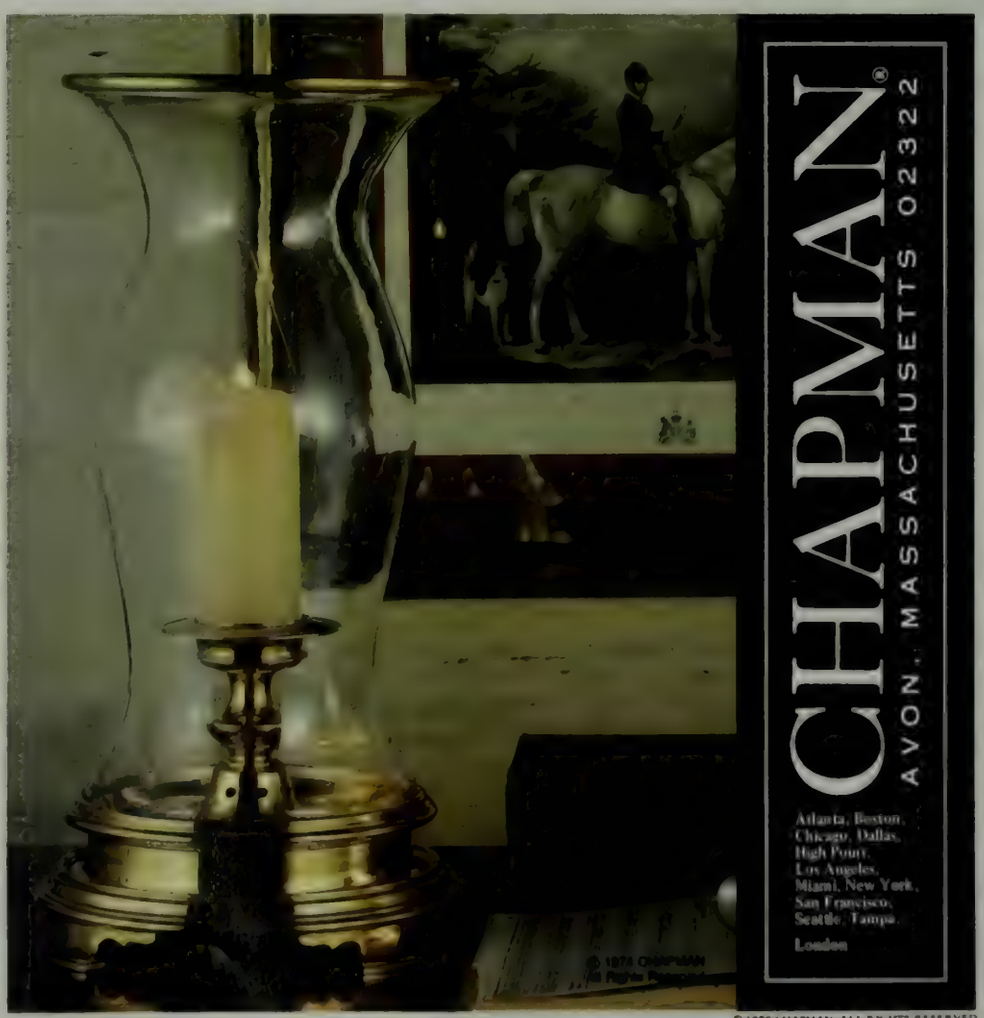
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Melvin Dwork in Provence

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variously shaped bowls, mugs and plates for himself and for clients.

In the Provençal town of Apt, a unique type of pottery is produced. "Apt is also the name of a soft-paste porcelain created in the seventeenth century," the designer explains. "The marbleized design is not a surface glaze; it goes all the way through the piece. Apt always comes in tones of brown, cream and terra-cotta—the colors of the clay in that region. Antique Apt is a collector's item; I



Wayne Rowe After-Image

The distinctive pruned sycamores that line the avenues of Arles have often inspired artists.

own one piece and would love to find more. However, the factory there produces modern versions that are also quite handsome. Friends of mine who live nearby have an entire service of the contemporary Apt."

Mr. Dwork says that distance is not an inhibiting factor in southern France. "You can drive right across Provence, from Joucas to Cannes, just for lunch. That section around the Riviera is another favorite area; I usually manage to connect the two."

Near Cannes, the designer stays in the village of Opio, where he visits artist friends—Robert Courtright, an American painter, and Bruno Romeda, a sculptor. "I have two pieces of Bruno's sculpture," he says. "They are abstract—slightly reminiscent of Giacometti—and most elegant." He has also collected several of Mr. Courtright's collages.

From Opio, his second central location, Mr. Dwork explores other nearby towns. "I love dining at La

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Melvin Dwork in Provence

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Colombe d'Or in Saint-Paul-de-Vence, which is filled with antique furniture and paintings," he says. "Years ago this beautiful old inn was famous for feeding some of the artists we now know as the Impressionists. Since they had no money, the artists gave the owner paintings. As a result, there is a great collection of Impressionist works. There are also Braque ceramics set into the walls, and a huge Calder stabile by the pool." Not far from Saint-Paul-de-Vence is the Maeght Foundation, a museum the designer often visits. Its collection includes paintings by Miró, Chagall, Bonnard and Braque.



Feliciano

Mr. Dwork has Provençal pottery made to order. The marbleized piece is antique Apt.

In Biot, another village close by, "all the pottery of Provence—in fact, all the pottery of southern France—is available," he says. "Most of the merchandise is ordinary, but by searching carefully, some good pieces can be discovered. The Picasso ceramics are produced there, too."

Mr. Dwork also likes to visit Grasse, a hill town surrounded by fields of flowers that are grown to produce essences for perfumes. But he enjoys the area near Cannes primarily for its restaurants. He recommends Moulin de Mougins, another three-star-rated restaurant, situated in a sixteenth-century mill in Val de Mougins; L'Oasis, in La Napoule, near Cannes—also three-star; and La Reserve, in Beaulieu. Mr. Dwork admits: "I like to indulge myself when I travel in southern France." □



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Reviewing Simplicity in Architecture

by Charles Lockwood

SIMPLY DESIGNED homes often have a great deal to offer in the way of intriguing design. Usually built without the assistance of well-known architects or large budgets, vernacular architecture can display an uncomplicated beauty and assured sense of style that is valid beyond its specific time and place. This month's books depict deceptively simple architecture that is indeed fine.



RETORIA-Y Futagawa & Associated Photographers

Garnished with numerous windows and traditional decorative elements, this chalet in *Wooden Houses* achieves a sense of design balance.

Wooden Houses, *introduction by Christian Norberg-Schulz, text and drawings by Makoto Suzuki, and photography by Yukio Futagawa; 288 pages, with 280 illustrations, 31 in color. Harry N. Abrams, New York, 1979.* An enchanting book about the handsomely proportioned, hand-decorated frame country houses and farm buildings of Switzerland, Germany, and Scandinavia, *Wooden Houses* is a splendidly laid out book that owes much of its charm to the photographs by Yukio Futagawa, one of the world's finest architectural photographers. In picture after picture he has captured the essential forms of these houses, their ornament, even something of their mood, from a fresh, sometimes startling perspective. Mr. Futagawa finds beauty in unlikely places as well. Through the lens of his camera, seemingly plain wooden walls, doors and beams become richly textured surfaces of grains and knots, accented by pleasing patterns of light and shade.

But *Wooden Houses* is more than just a visual celebration of vernacular architecture in these European countries. The text, by Makoto Suzuki, architect and critic, has been keyed into the photographs and is provocative and fun to read. In the introduction, Christian Norberg-Schulz points out that these wooden houses share certain design ideals, whether they stand in a German forest or along a marsh in Finland. In all the houses, thick wooden walls and wide overhanging eaves evoke feelings of strength and permanence and offer protection against the often harsh climates indigenous to these areas.

Yet the people who built these houses did not consider Nature as an enemy, Professor Norberg-Schulz declares. With their earth-hugging forms, natural materials and subdued colors, these wooden houses complement, rather than intrude upon, their surroundings. The long rows of small windows on the gable walls of Swiss chalets embrace the sunshine and surrounding views. When Scandinavians cover their roofs with sod, to improve insulation, their wooden houses literally become extensions of the landscape.

Despite these basic similarities, wooden houses do reflect differences based on climate and nationalities, writes Mr. Suzuki. In Switzerland, chalets differ surprisingly from one mountain valley to another. In the Simmental valley, south of Bern, they are more carefully constructed and decorated than those in the Valais, situated farther to the south.

Until recently, many Europeans considered these wooden houses too plain and hopelessly old-fashioned, and thousands have been neglected, insensitively modernized, and even torn down in the name of progress. Fortunately, attitudes are beginning to change, and many Europeans, particularly the Norwegians, are restoring these attractive, irreplaceable landmarks. *Wooden Houses* is another sign of this growing appreciation for vernacular architecture, and it is sure to delight anyone interested in distinctive houses and in good design.

The Elegant Japanese House, *text by Teiji Itoh and photographs by Yukio Futagawa; 218 pages, with 154 illustrations, 33 in color. Weatherhill/Tankosha, New York, Tokyo, Kyoto, 1978.* Whenever Western observers praise the understated beauty and uncluttered spaciousness of Japanese houses, they usually are talking about the *sukiya* style of architecture. This is the subject of *The Elegant Japanese House,* by architectural critic Teiji Itoh and famed photographer Yukio Futagawa. The *sukiya* style reflects a deliberate architectural simplicity, the refined use of natural materials, and a meticulous attention to detail and spatial arrangement.

It begins with photographs of Kyoto's Kitamura residence, an outstanding recent example of the *sukiya* style, located on half an acre beside the Kamo River. As depicted in Yukio Futagawa's sensitive photographs, the original late-1930s portion of the Kitamura residence includes such essential *sukiya* features as an approach on the diagonal, so that the house reveals itself only at the last moment; moveable partitions called *fusuma,* which allow rooms to be adapted to various purposes and spatial arrangements; fine hand-finished woodwork; and natural colors.

This home is all the more remarkable, according to Teiji Itoh, because the Kitamuras respect its *sukiya* spirit

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Reviewing Simplicity in Architecture
continued from page 244

in every way. A *sukiya* house "does not achieve its true being through perfection of form and design alone," Mr. Itoh stresses. "If those who occupy the house fail to reflect the elegance of the environment in their own daily life, the house will lose its original beauty." All too often, occupants of *sukiya* houses display several art objects in rooms where only one piece is called for. And imported art objects and Western flowers, Mr. Itoh writes, "have no place in the *sukiya* environment,



RETORIA/Y. Fulagawa & Associated Photographers

In *The Elegant Japanese House,* this feudal-period structure preserves the *sukiya* style of architecture reminiscent of an ancient teahouse design.

for they are completely alien to it."

In one of the book's most fascinating sections, Mr. Itoh explains how the *sukiya* style emerged in the late seventeenth century as a reaction to Japan's prevailing status architecture. Before the emergence of modern Japan, in the nineteenth century, the size, style and details of all homes were strictly determined by the owners' social position. The rules of status architecture were applied to everything from city planning to room arrangements. The display of wealth and religious symbolism, not principles of design, determined most architectural forms.

Sukiya was the first style to free Japanese architecture "from its bondage to religion and rigid social order" and "to give free rein to creative energy and organization of design," Mr. Itoh explains. Deceptively modest, always surprisingly modern, the *sukiya* style today is considered the culmination of traditional Japanese architecture and design. □



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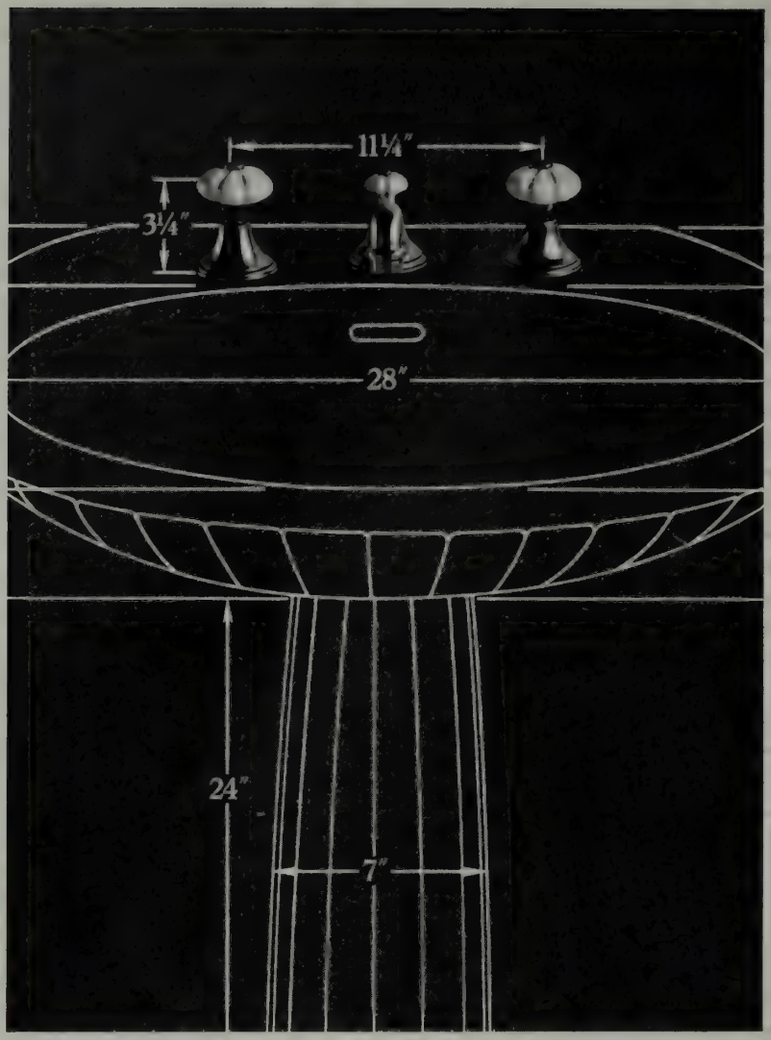




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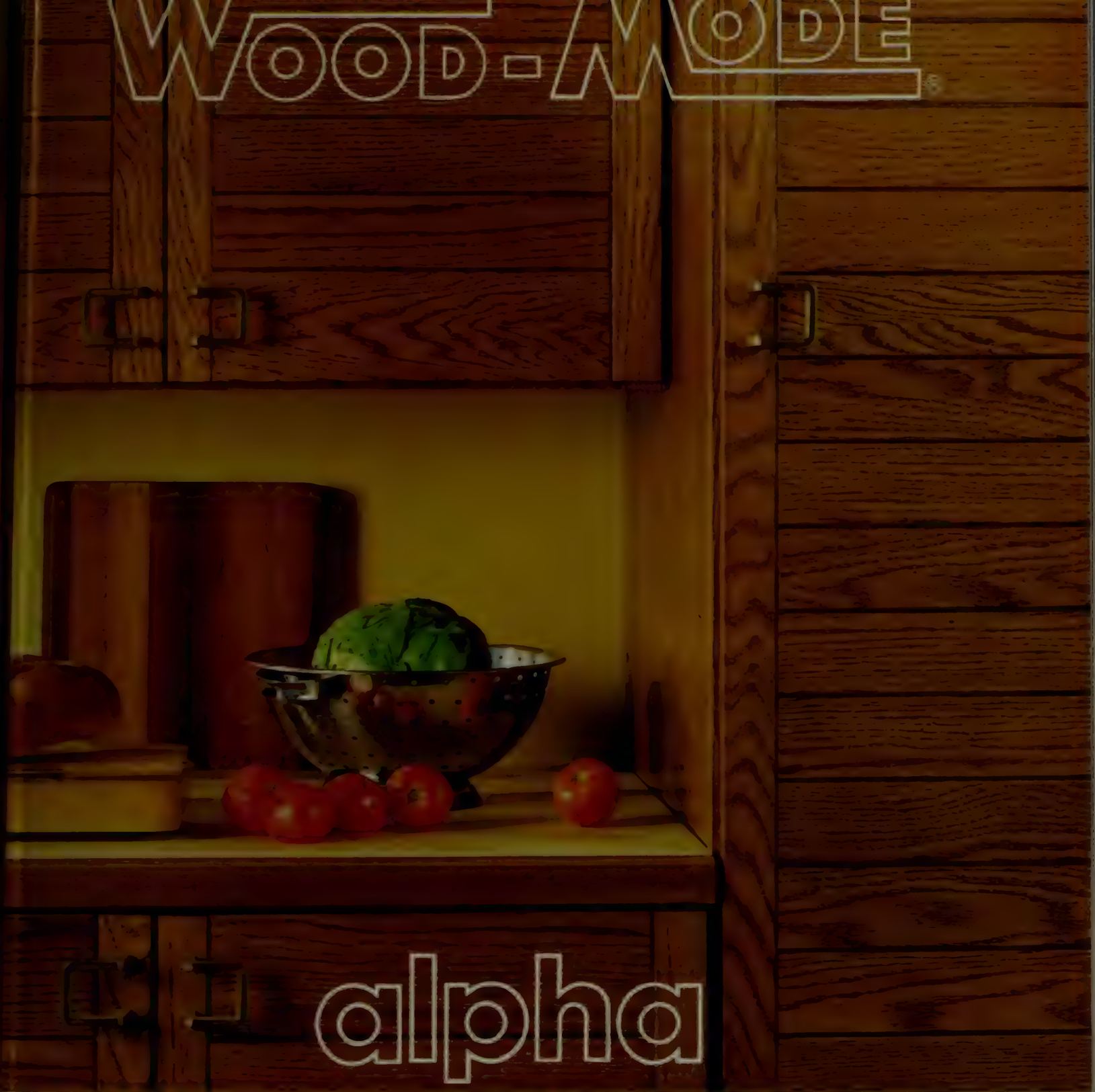
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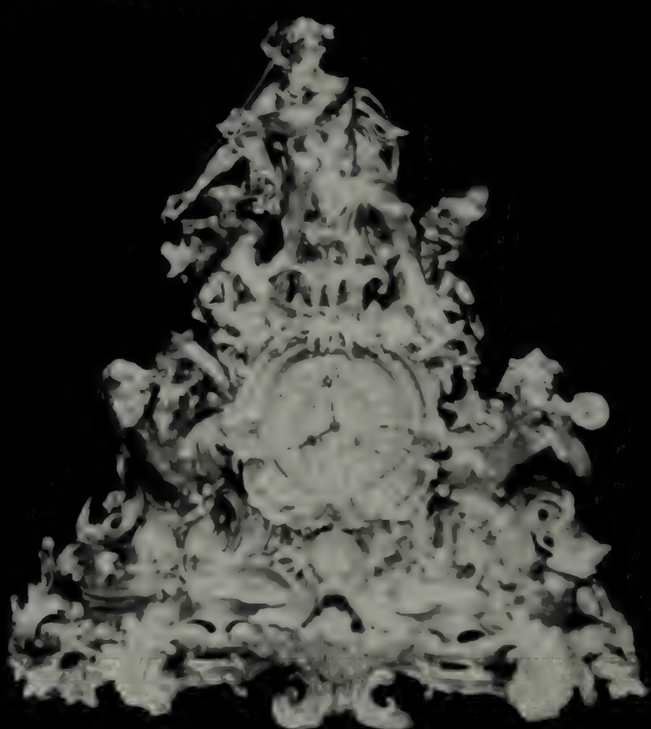
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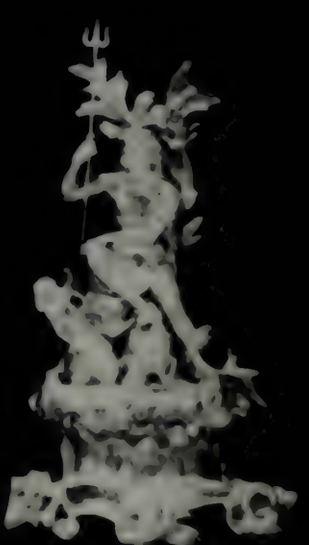


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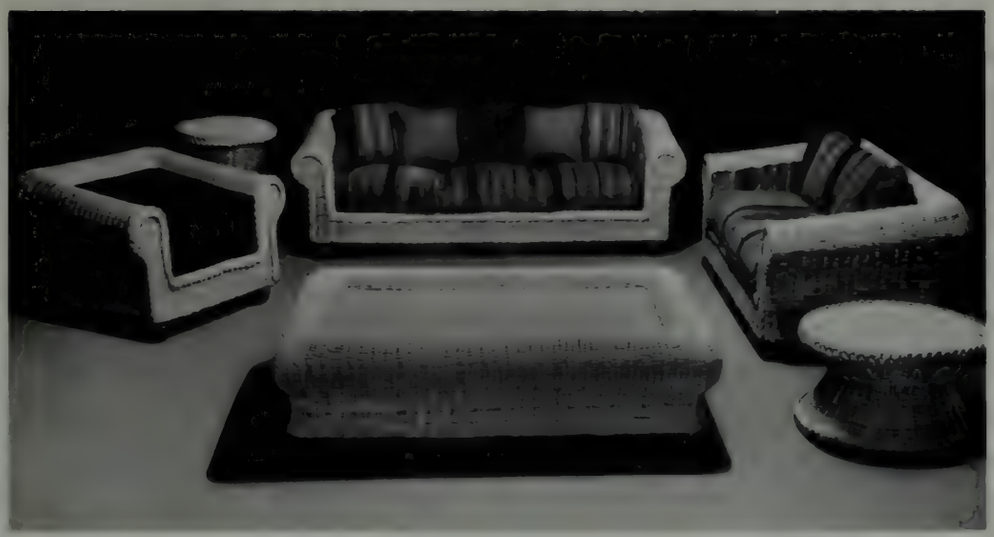
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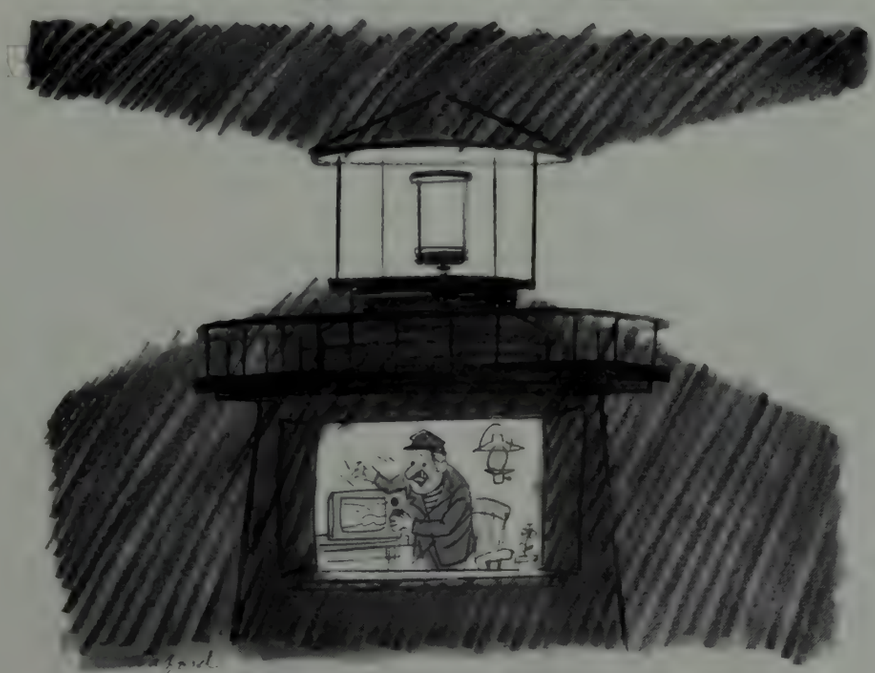
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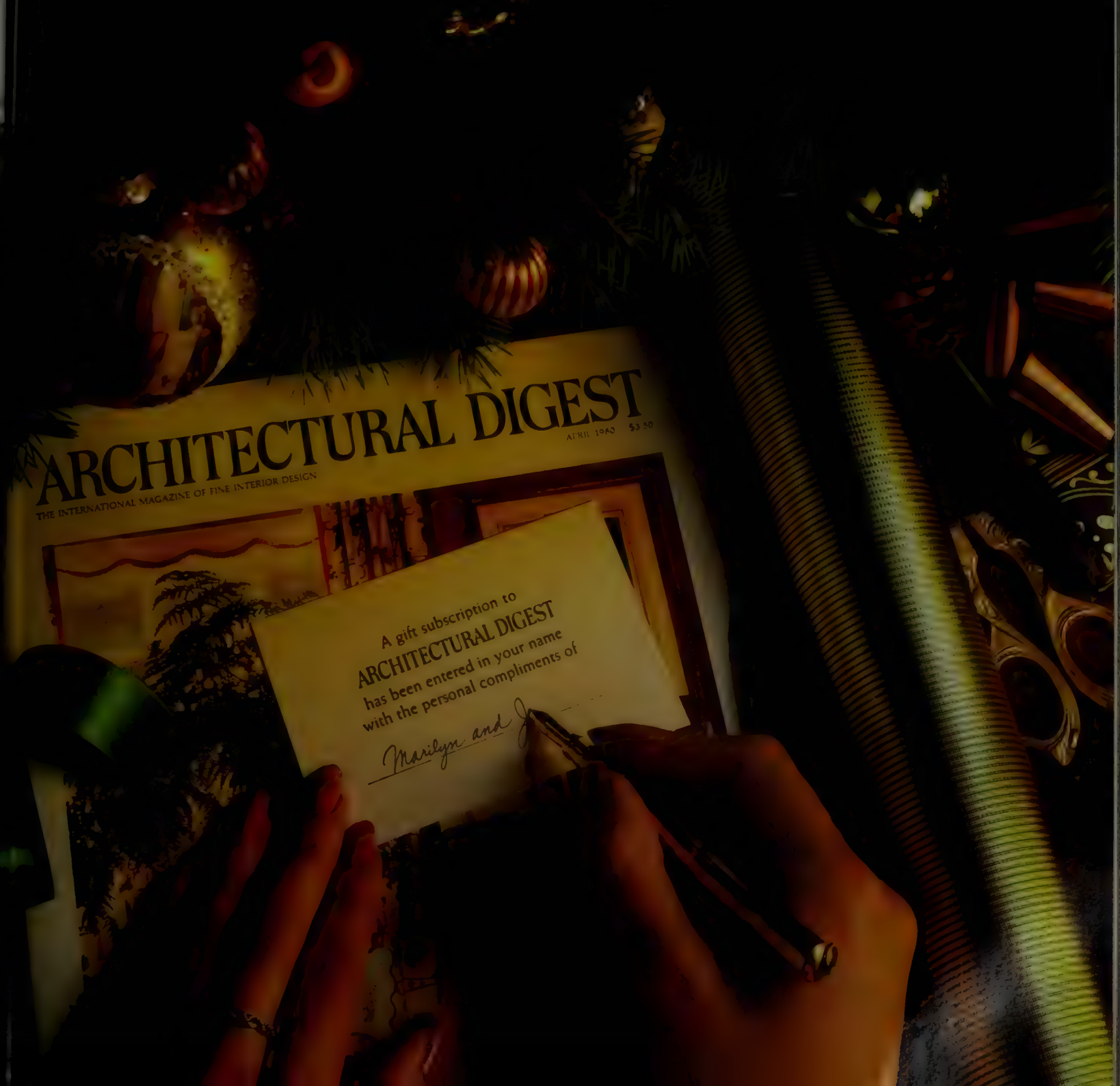
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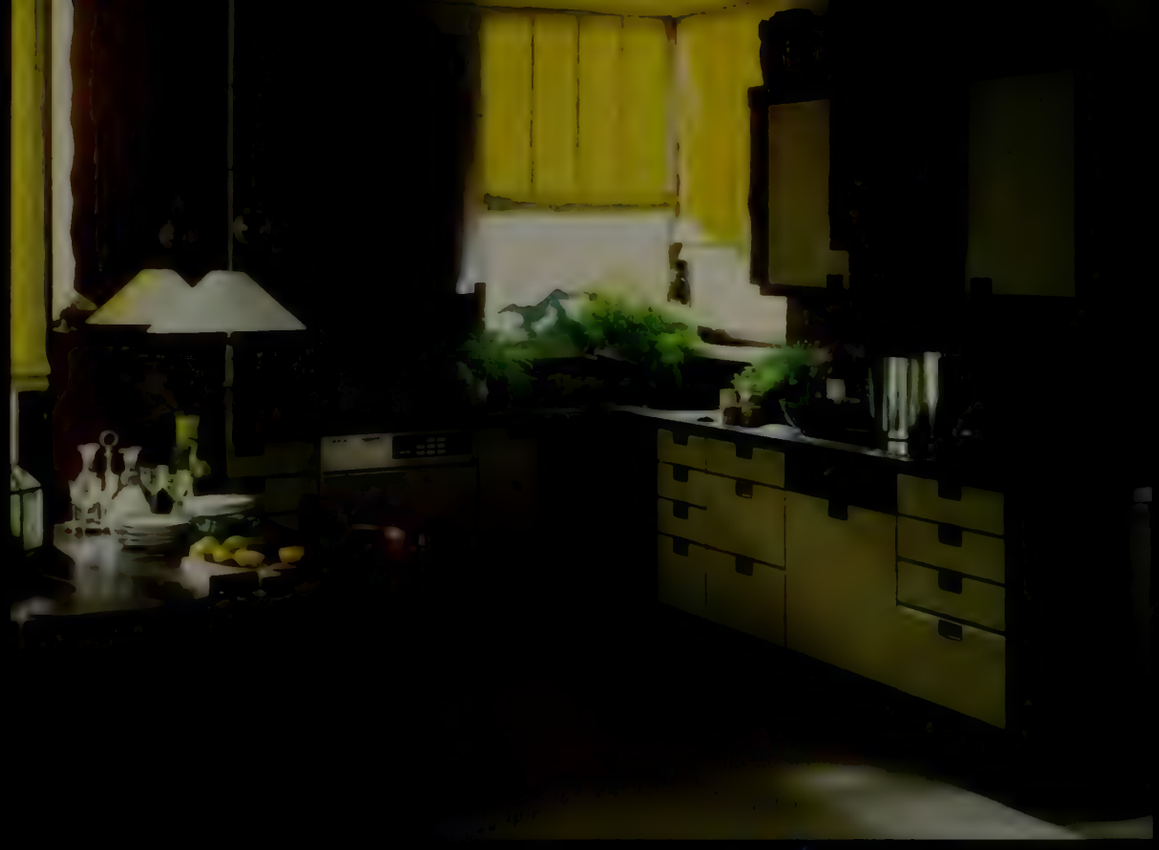
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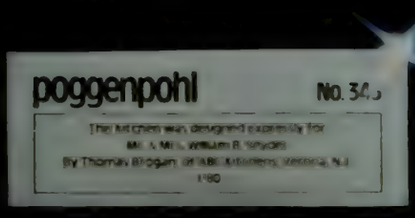
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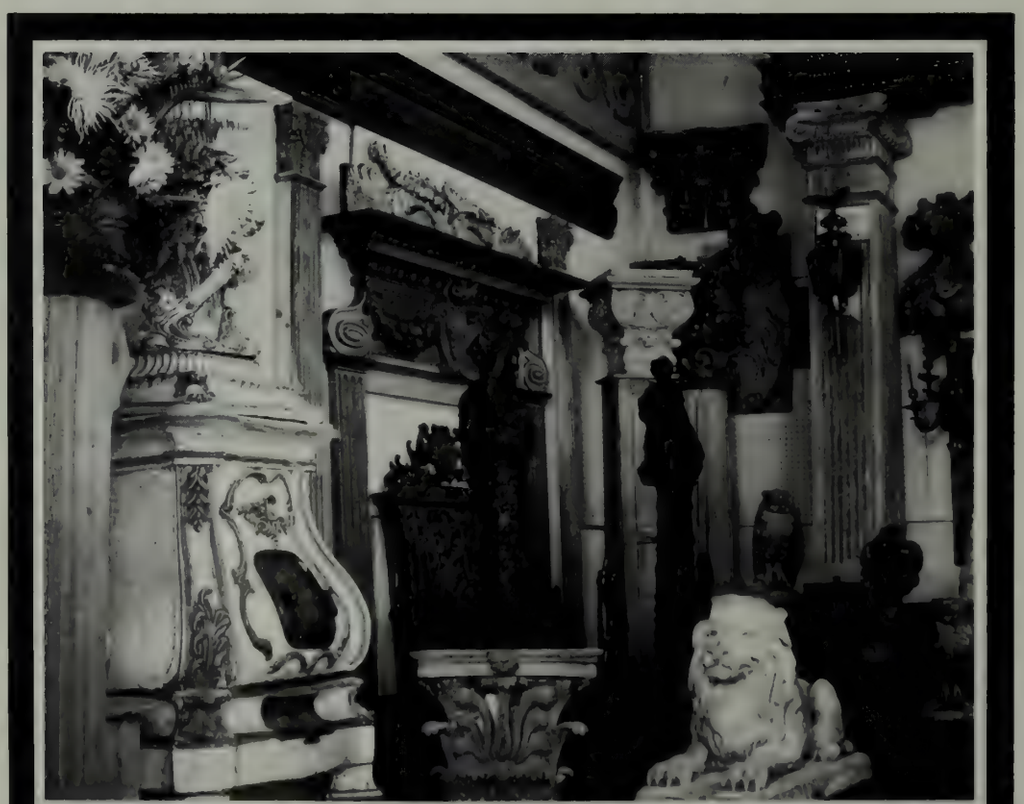
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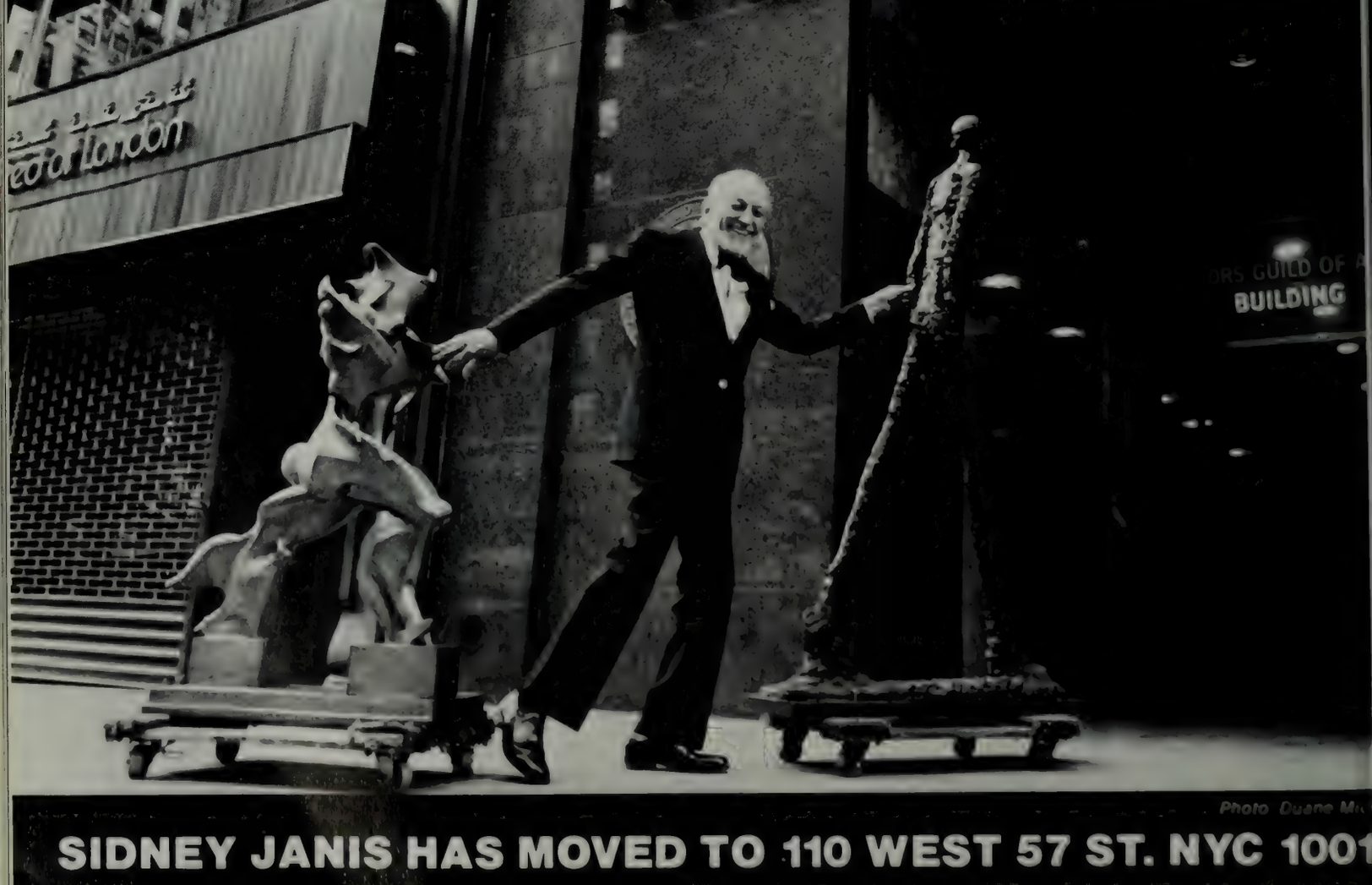


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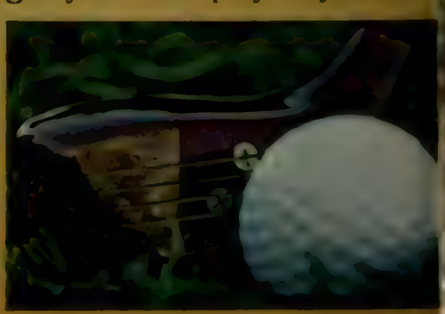
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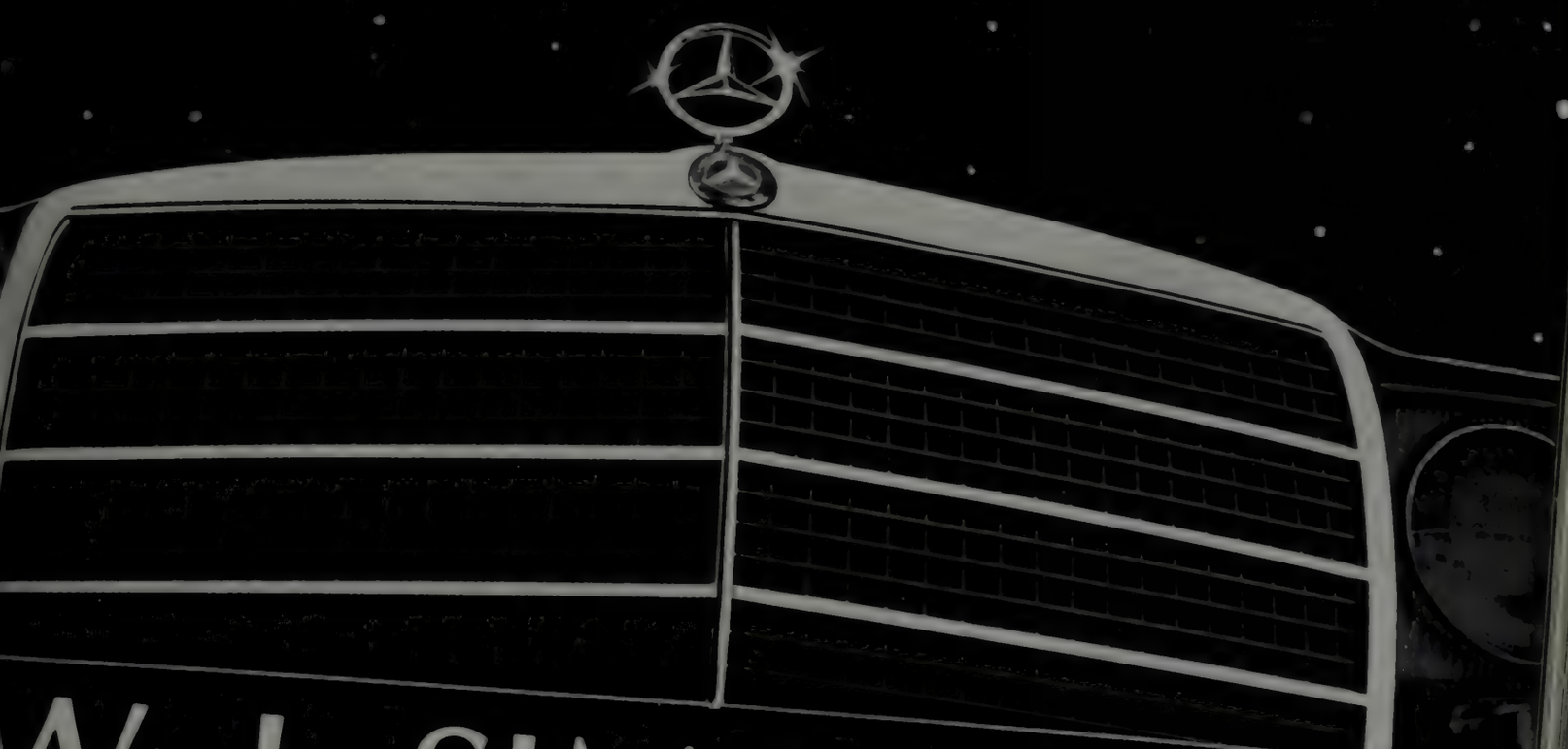
FROM THE BEGINNING OF TIME, WE HAVE LOOKED AT THE STARS WITH WONDER. THROUGH AGES, CIVILIZATIONS LEARNED TO GET THEIR BEARINGS BY, ROMANCE UNDER, SHOOT FOR AND THANK THEIR LUCKY STARS.

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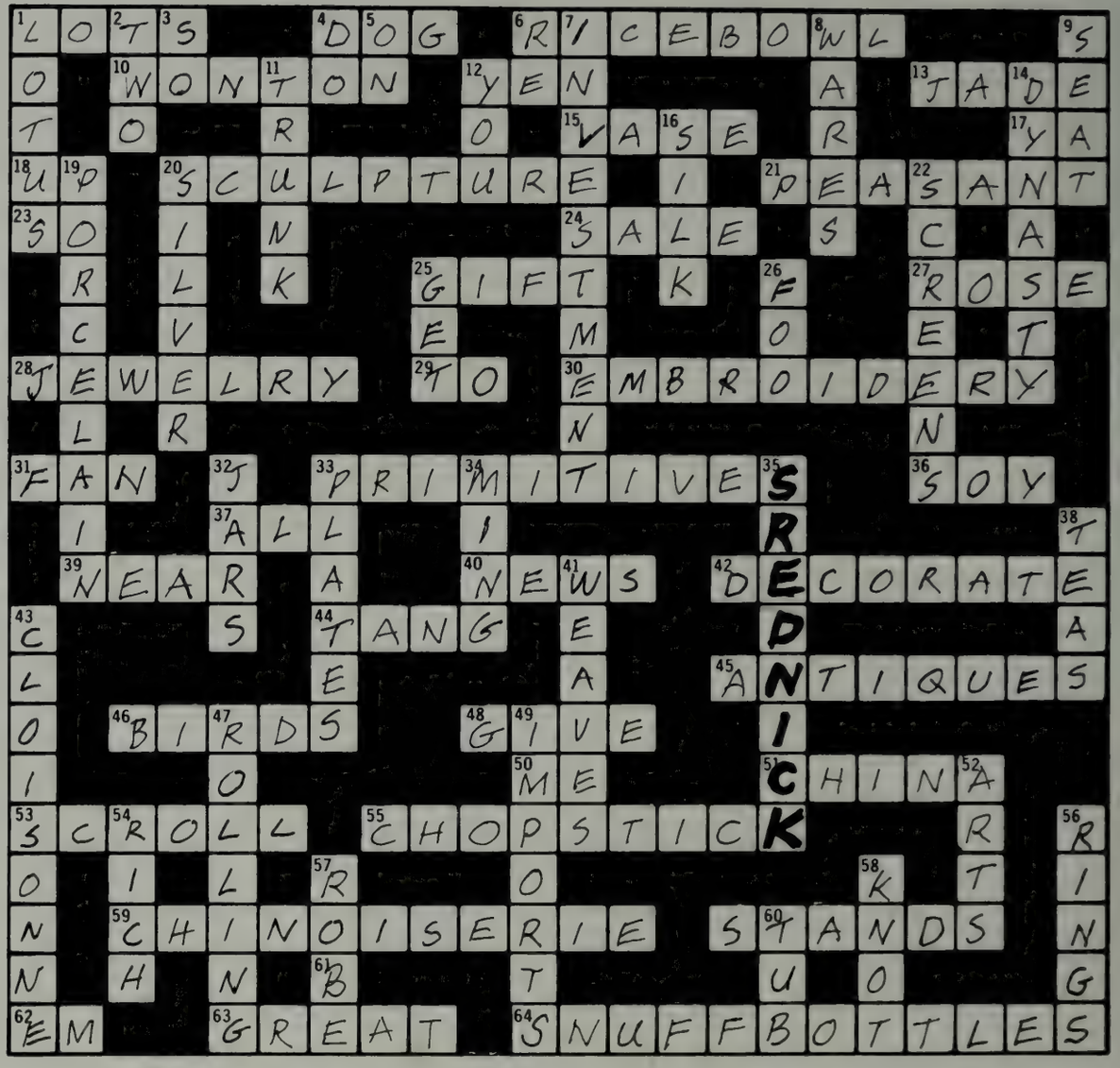
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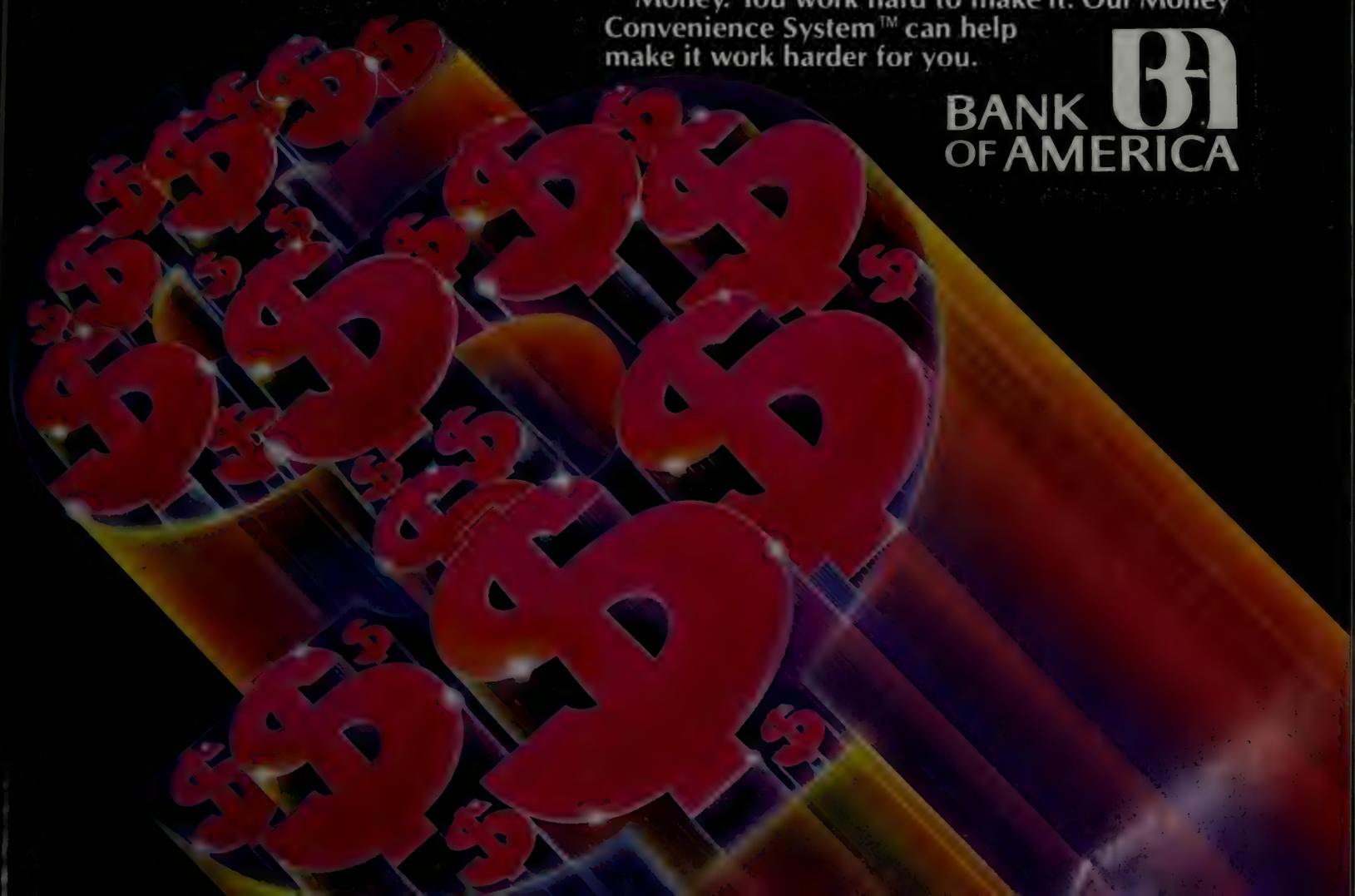
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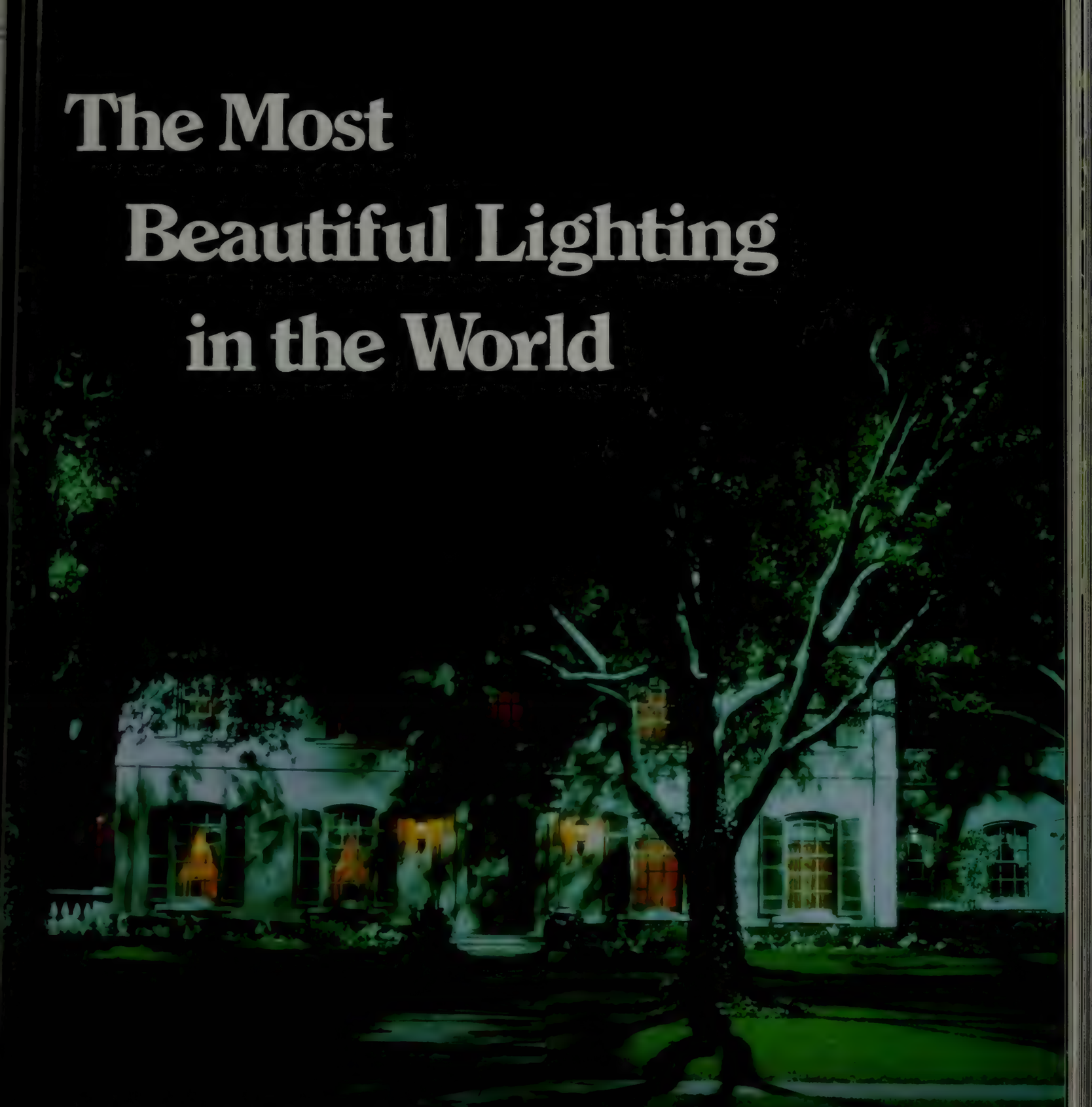
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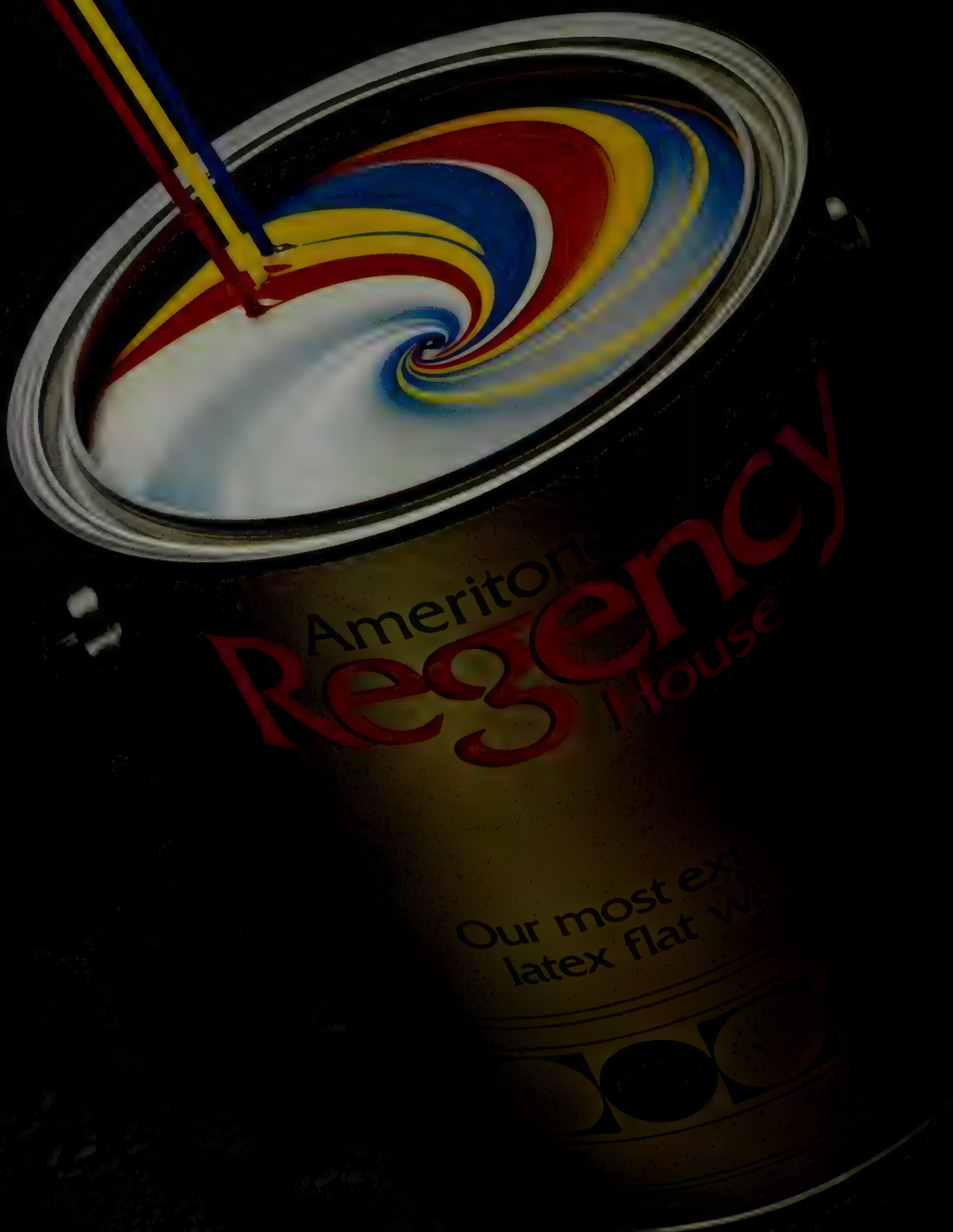
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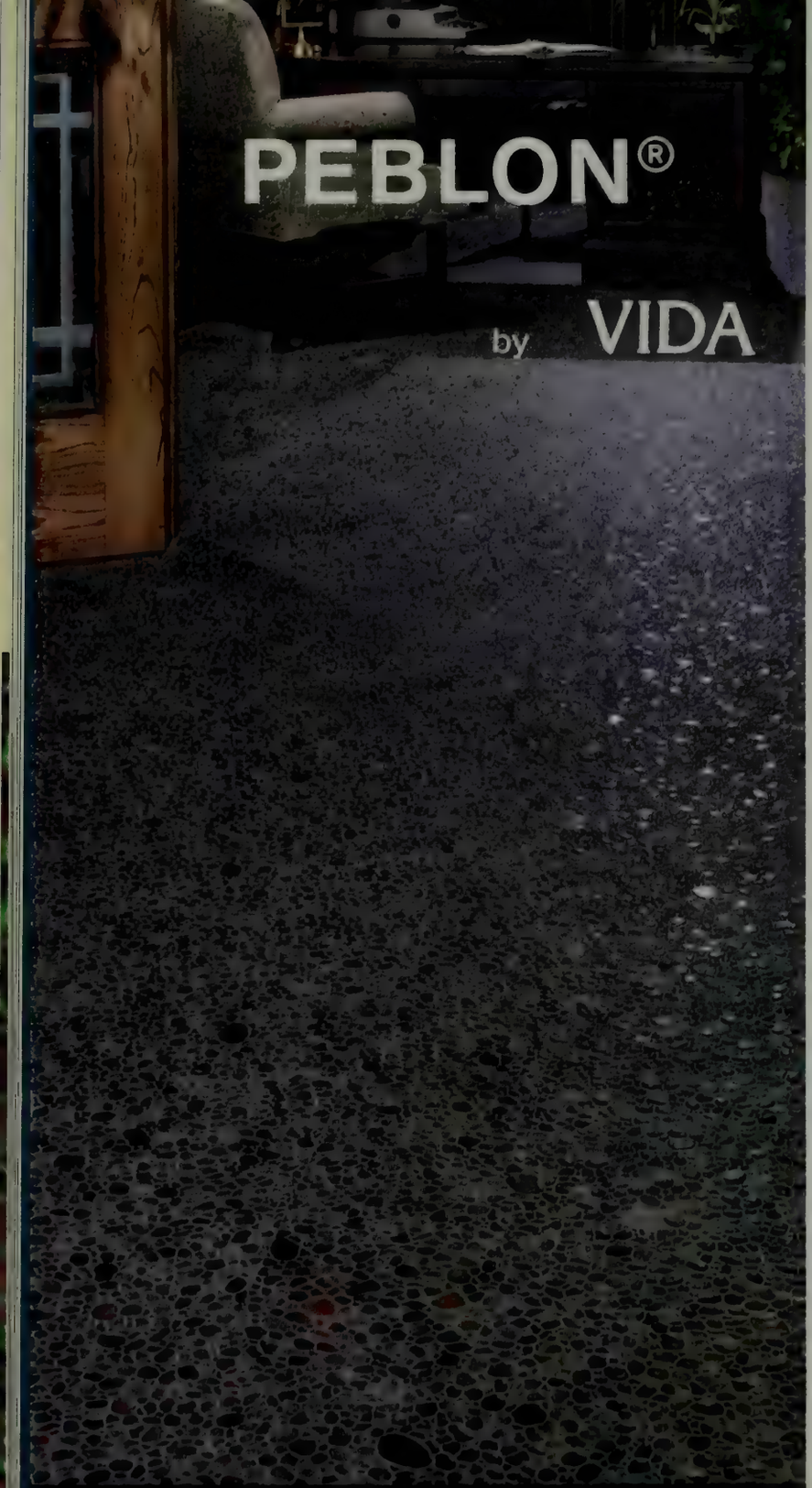
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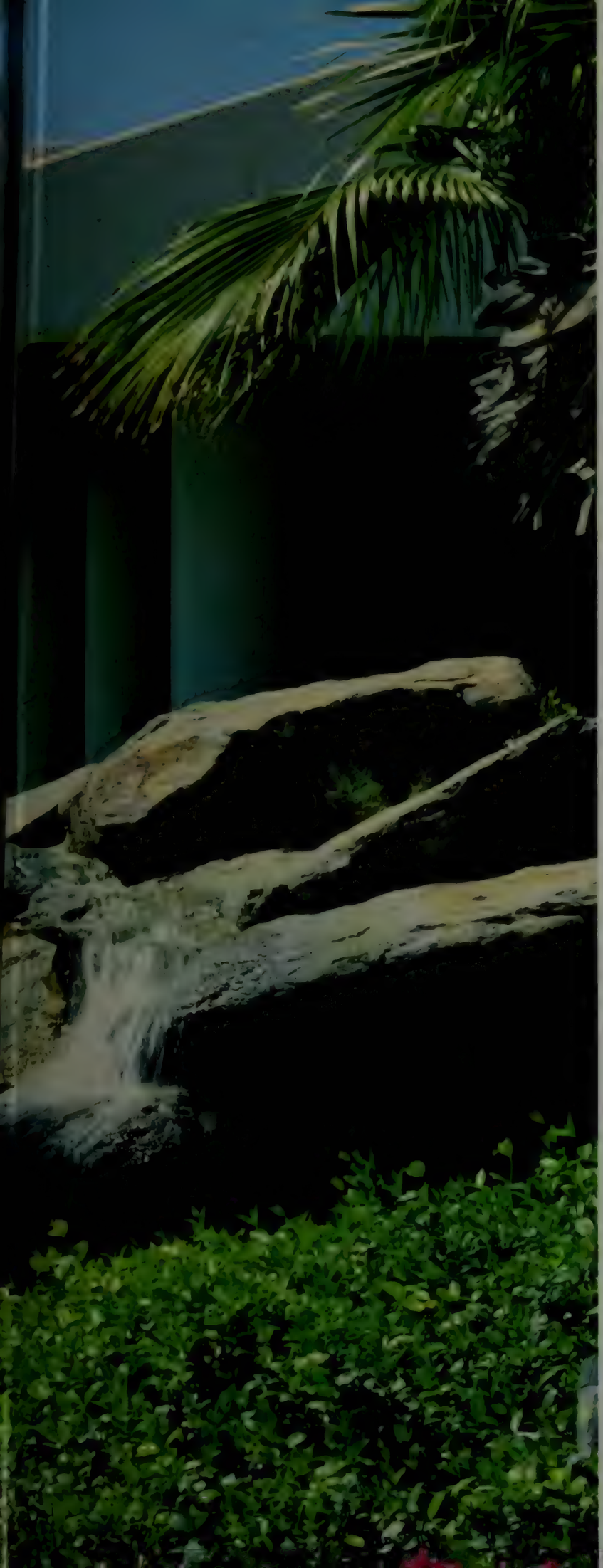
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And it's taken me all my life to learn it.

For 43 years I have been a professional audiophile, because sound is my obsession.

For the last 11 years, I have been operating an audiophile store here in Beverly Hills, putting into practice everything I have learned.

Much of what I have learned has to do with equipment; the choices today are so vast and complex that you have to devote most of your life to just keeping up.

But the greatest lessons I have learned have more to do with the human side of my customers' wants and needs.

Because putting together the best system for an audiophile, and there are no two alike, calls for as much human care and inspiration as it does electronic and mechanical performance.

Money alone is not the answer.

The best answers can only come from people. People who know how to listen to you. I mean, thoroughly listen. And who then, and only then, draw upon all their experience, skill and judgment to create the best possible system from the thousands of possible component combinations.

Based on your wants, your tastes, your budget.

That's how we do it at my store.

It's true that many of our customers buy the world's most expensive systems. Usually, because cost is not a primary consideration.

Some people have gotten the impression that all of our customers buy like that.

The fact is, most of our customers buy within very definite limits, and working within them just adds to our sense of professional challenge.

Sometimes it takes the equivalent of a course in audio technology to help a customer participate in the selection process. We welcome every opportunity to give that kind of help; we have a reputation for it, because it's something we genuinely like to do. It's an attitude that shows.

We have no salesmen—only professional audiophiles trained to listen and to help. With absolute honesty.

If the best system for a customer is an $1,830 system, we will never try to move that customer up to a higher-priced one.

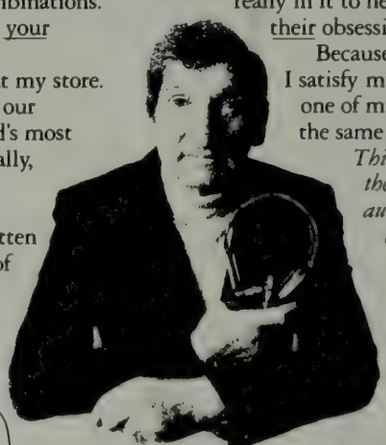
We simply cannot afford to think in terms of the largest-possible sale, or the higher profit margin of one component over another. Anything that is not in our customer's best interest is never in our best interest.

My pledge is that we will never suggest any purchase that we wouldn't make for ourselves.

Frankly, I am not in this business to see how much money I can make. I am really in it to help others satisfy their obsession with sound.

Because every time I do, I satisfy my own. And every one of my people is here for the same reason.

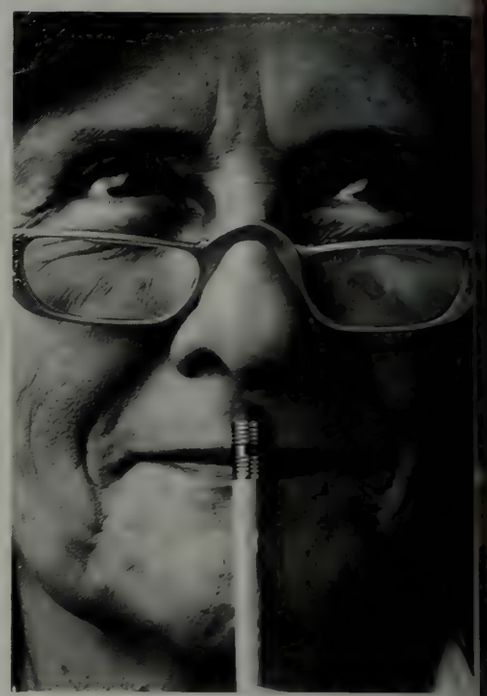
This, I have learned, is the only way to sell an audiophile music system, because it's the only way to buy one.



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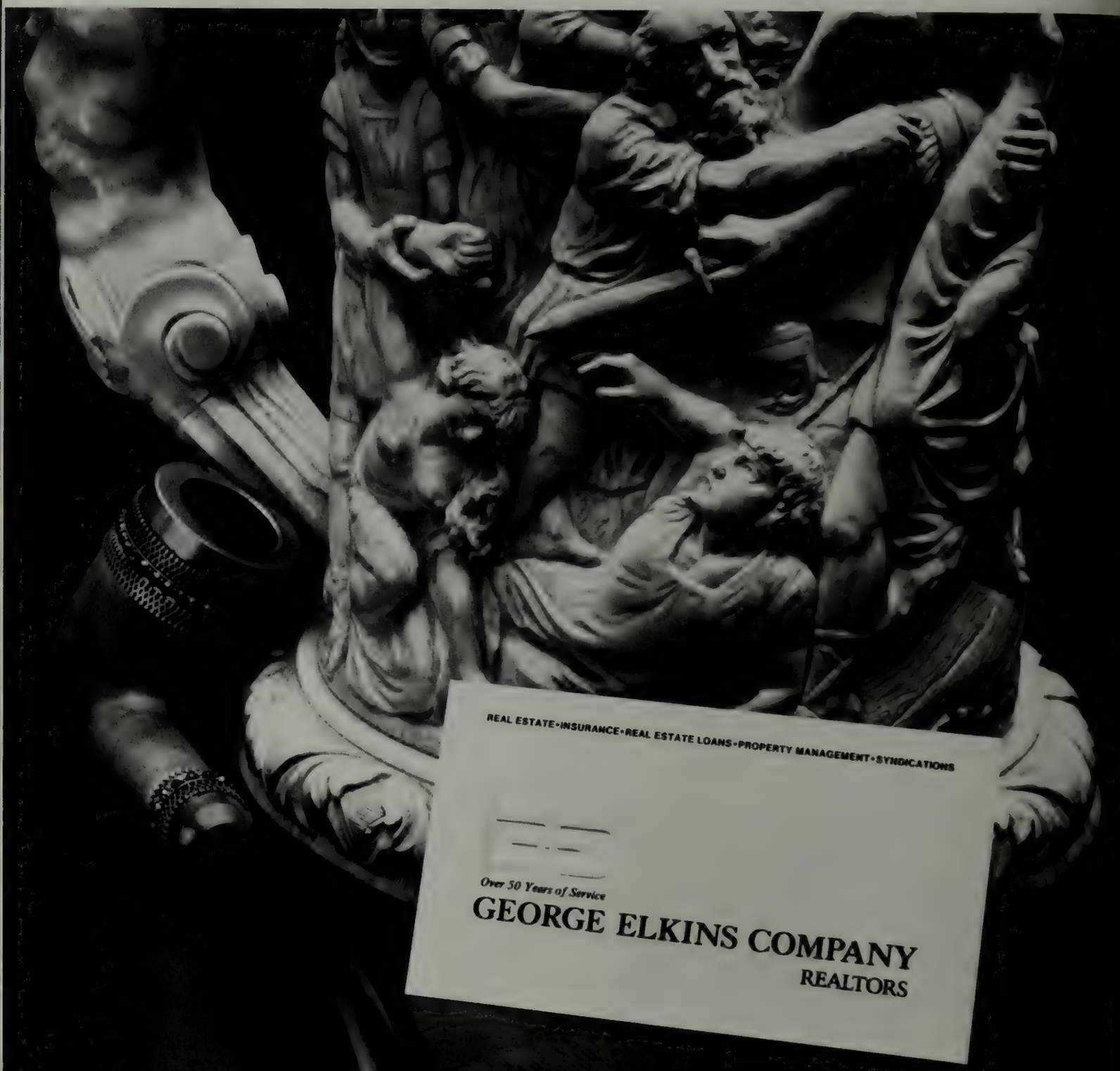
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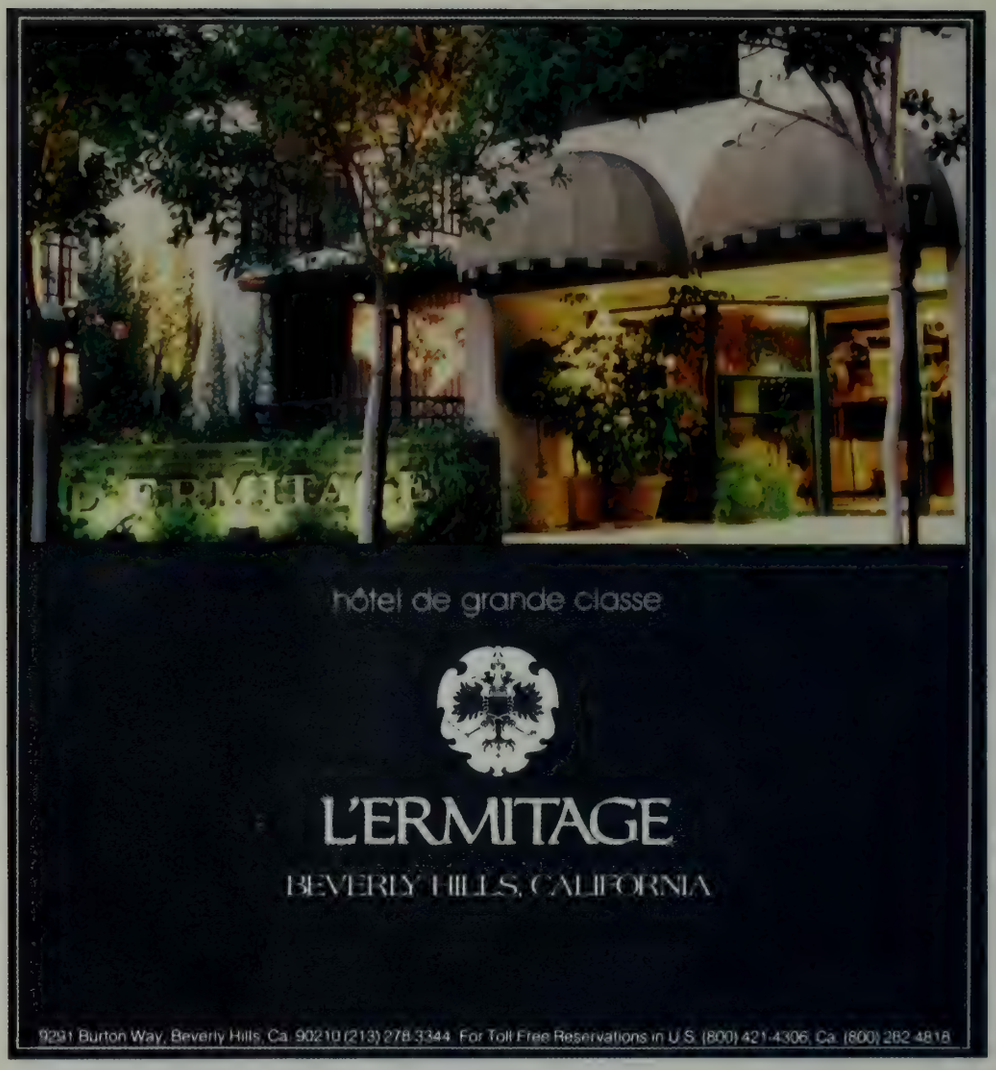
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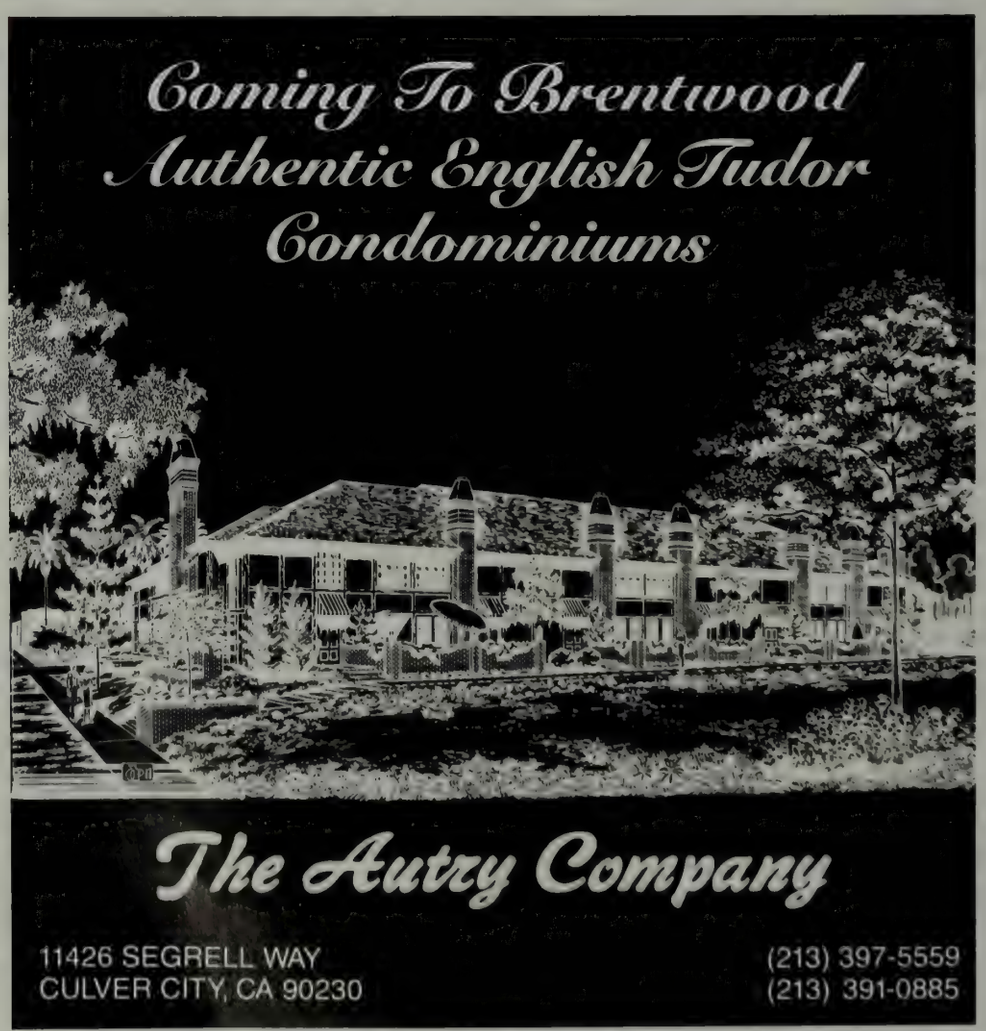


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☐ ☐ **(2.)** Producers of goods outnumber producers of services in our economy.

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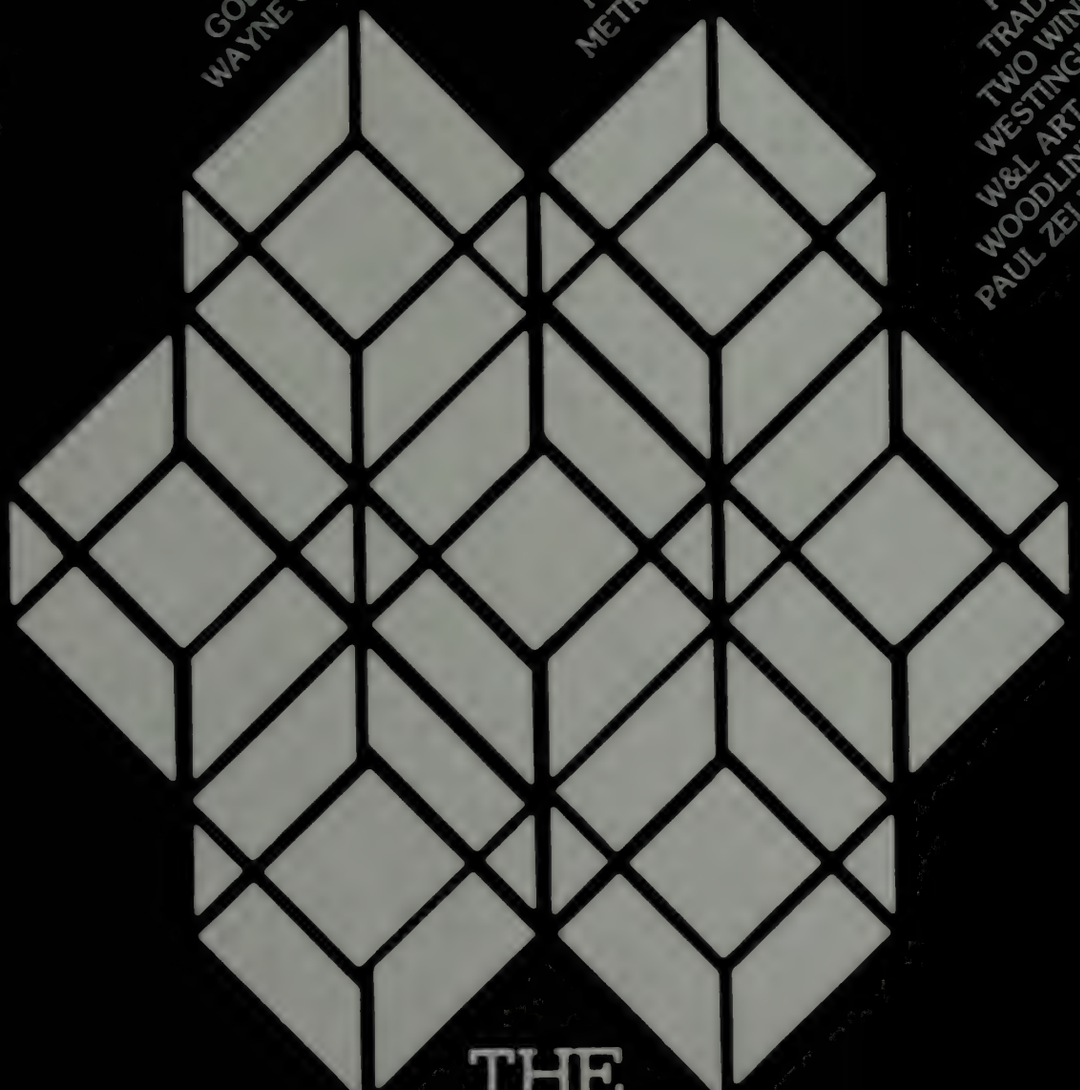
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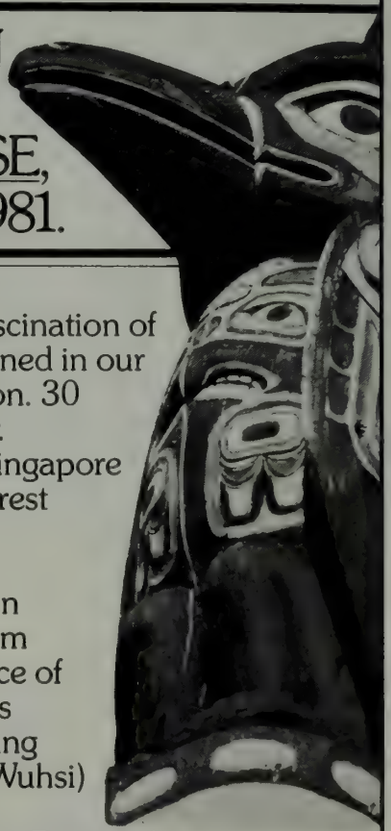


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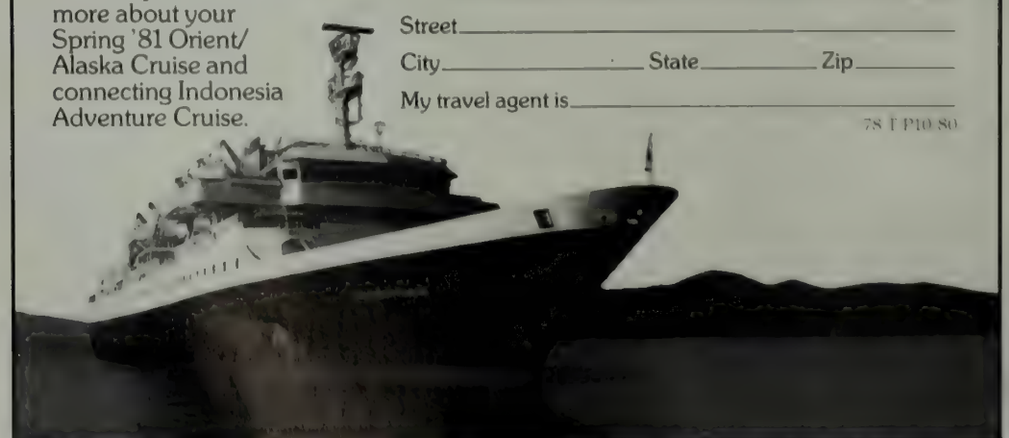
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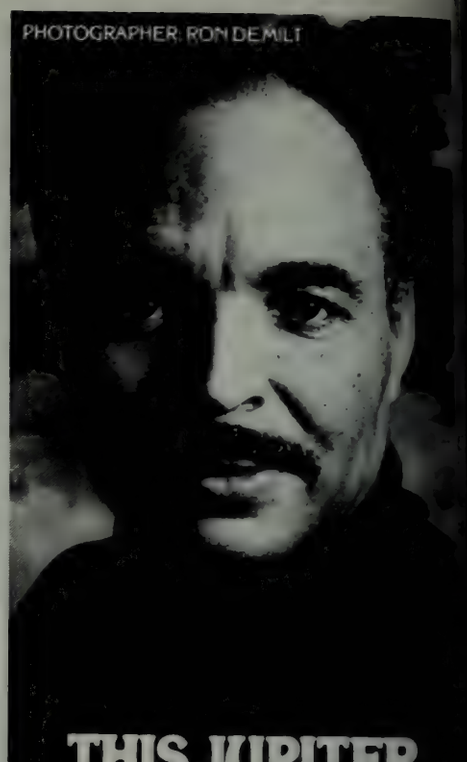
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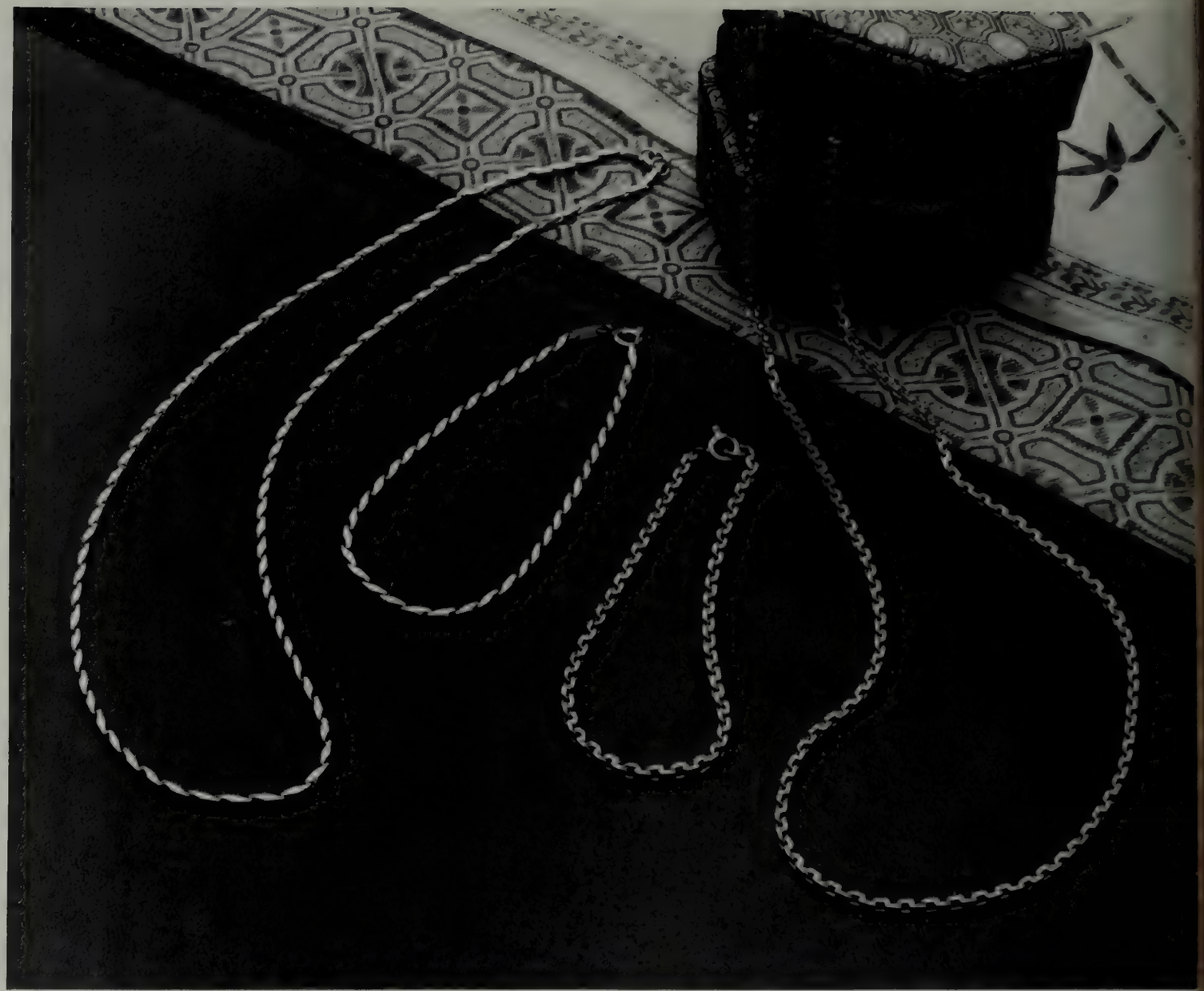
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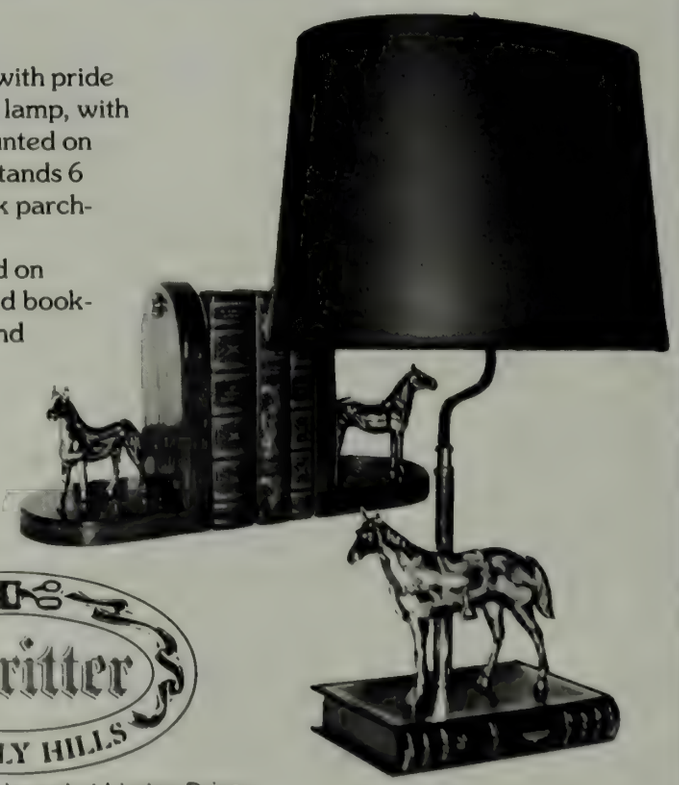
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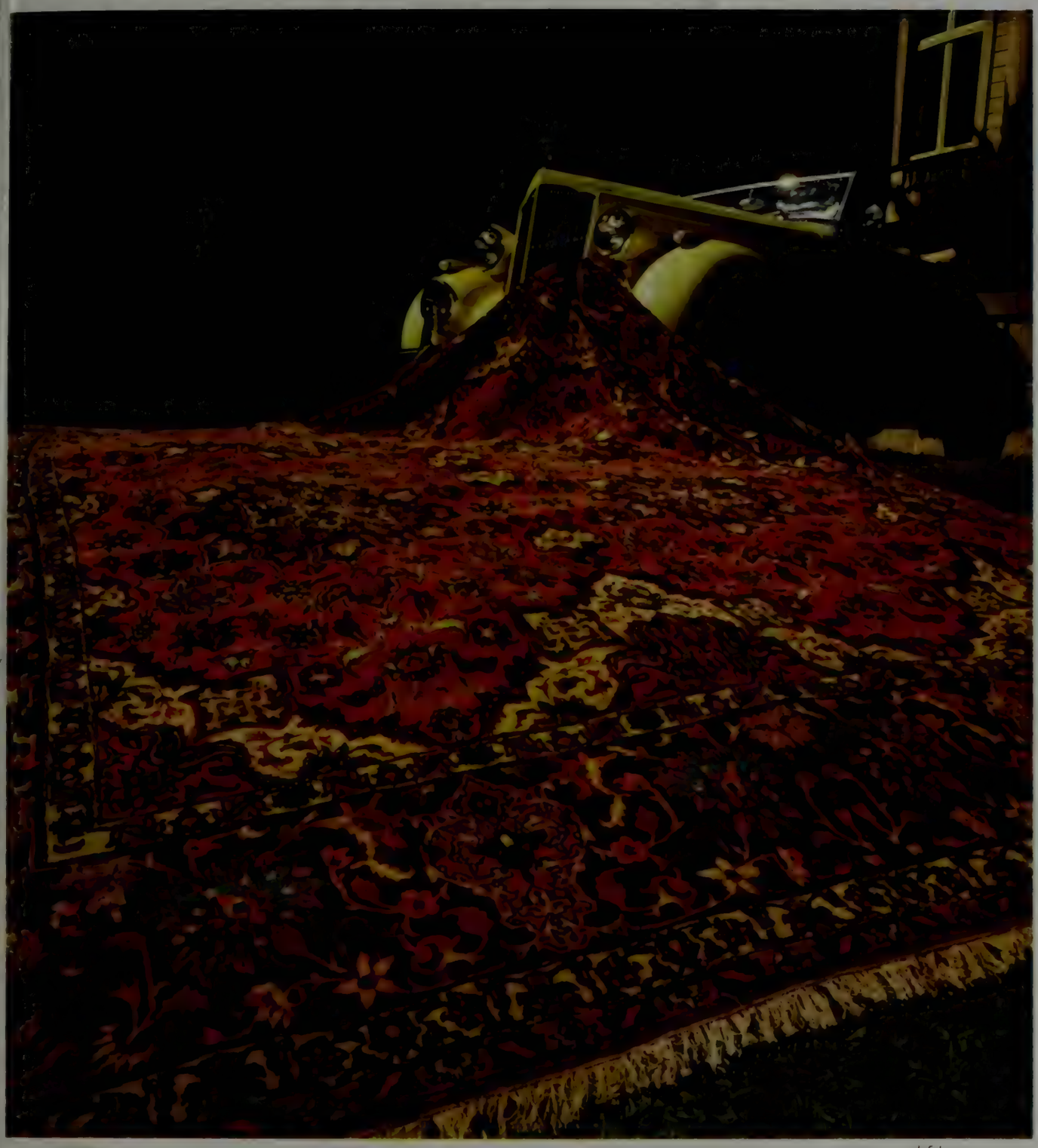
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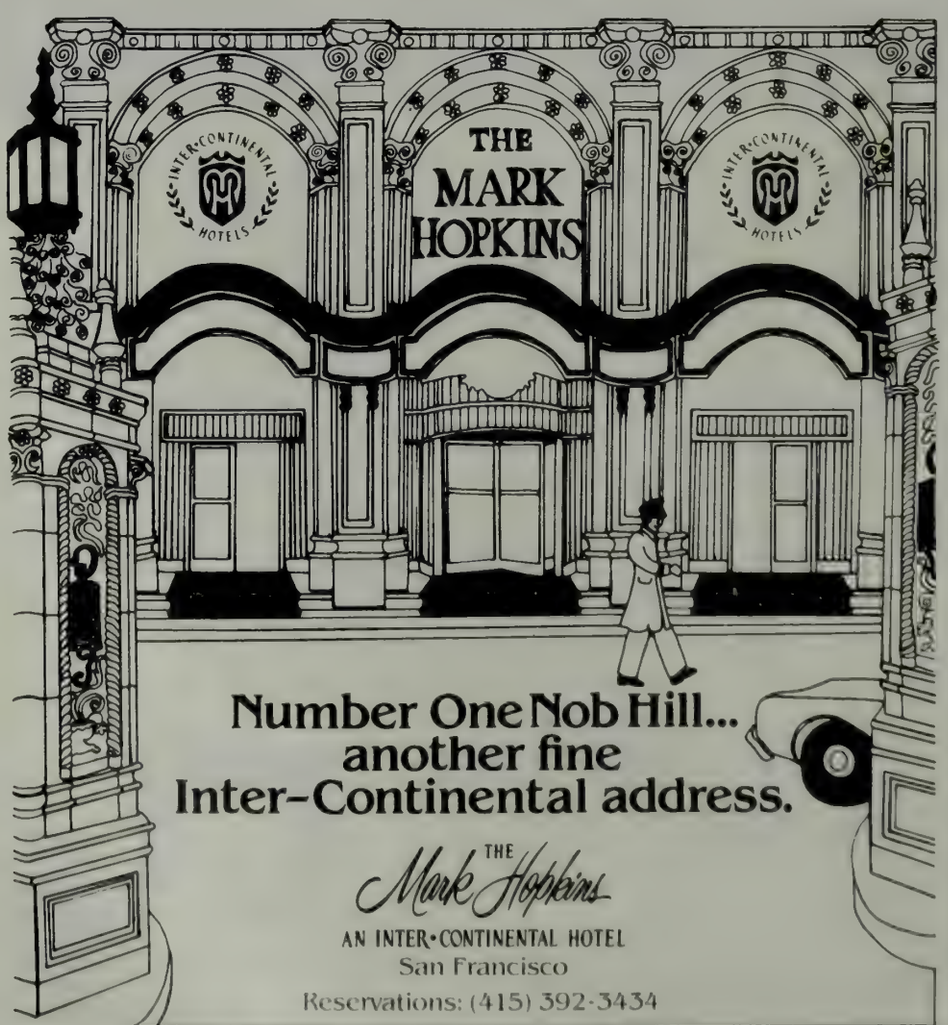
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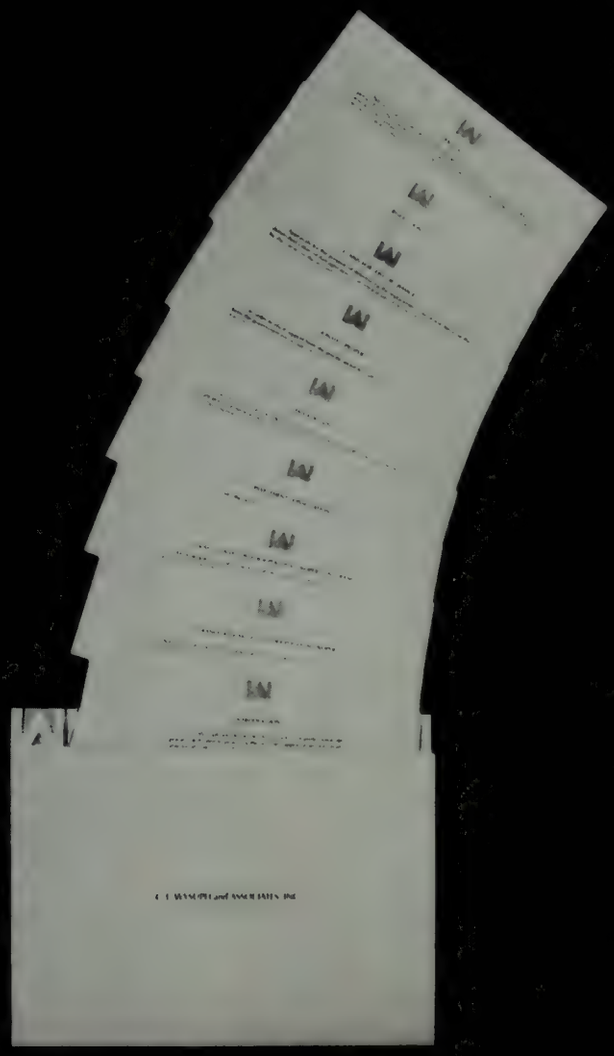
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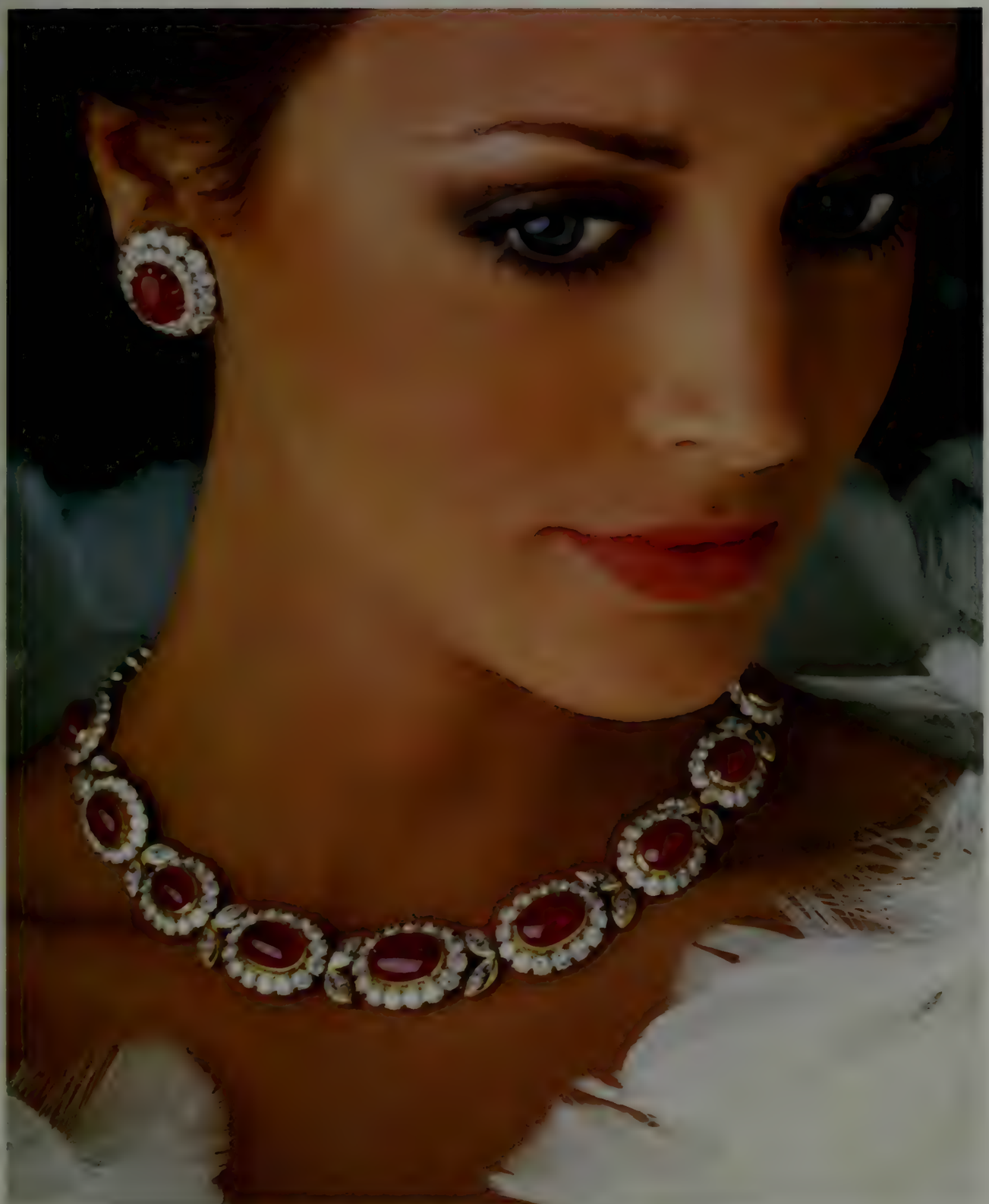


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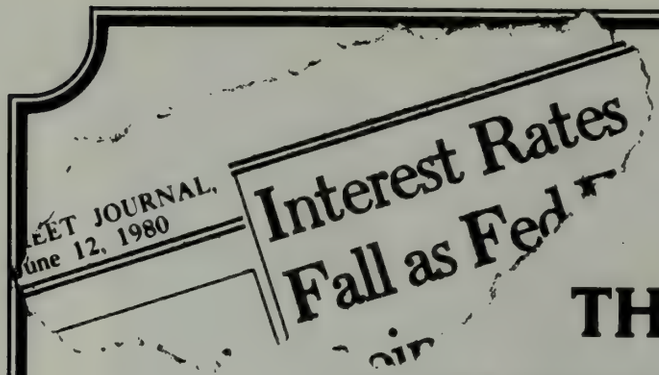


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By Victor Borge

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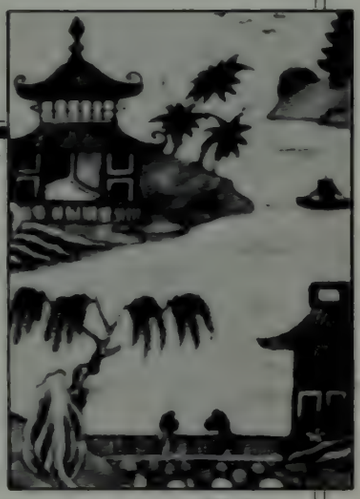
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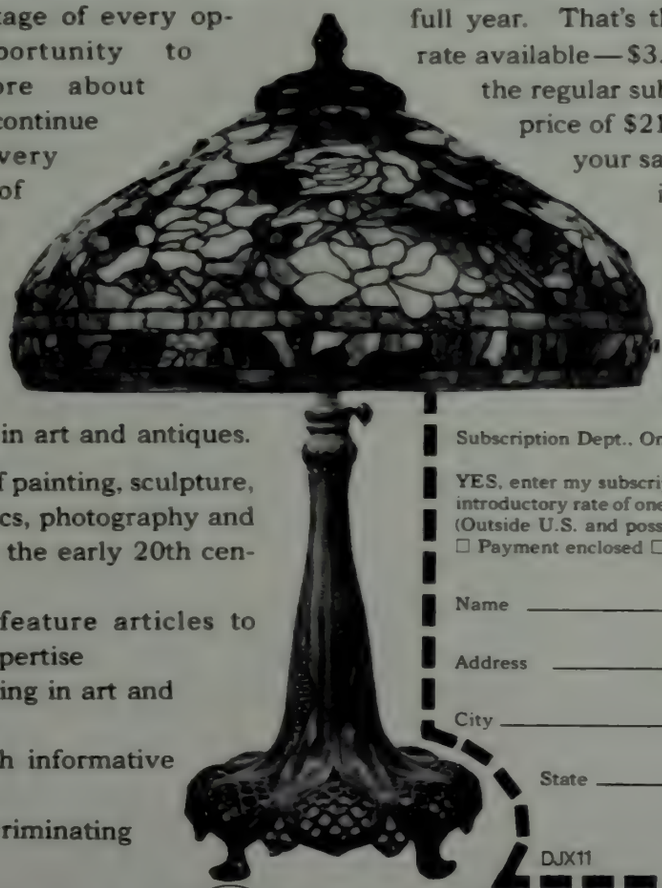


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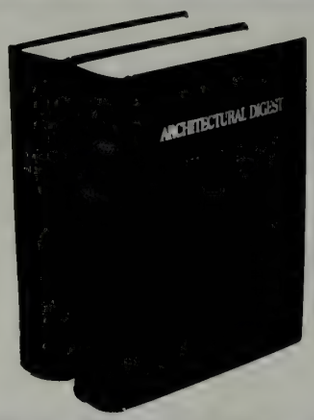
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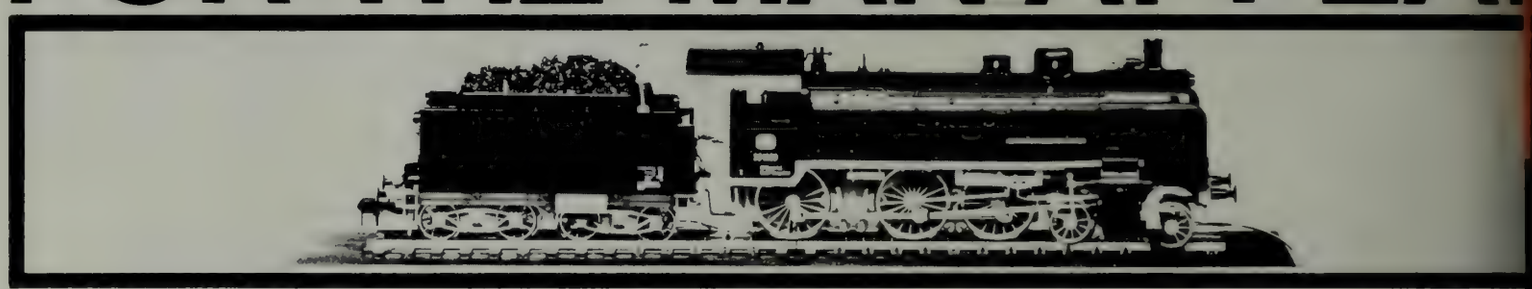
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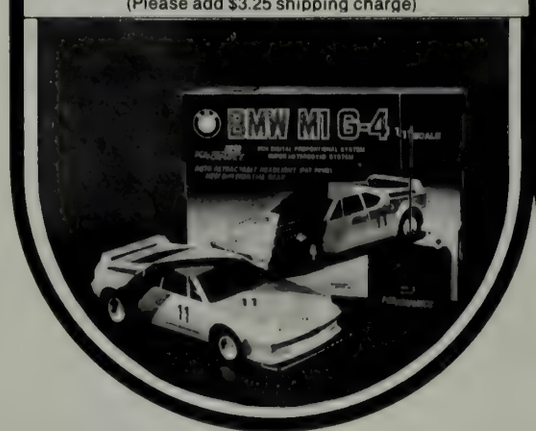
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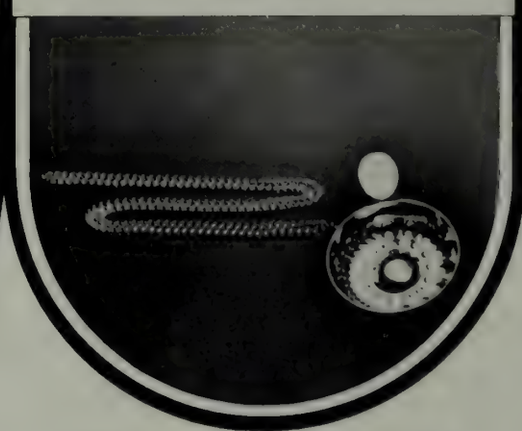


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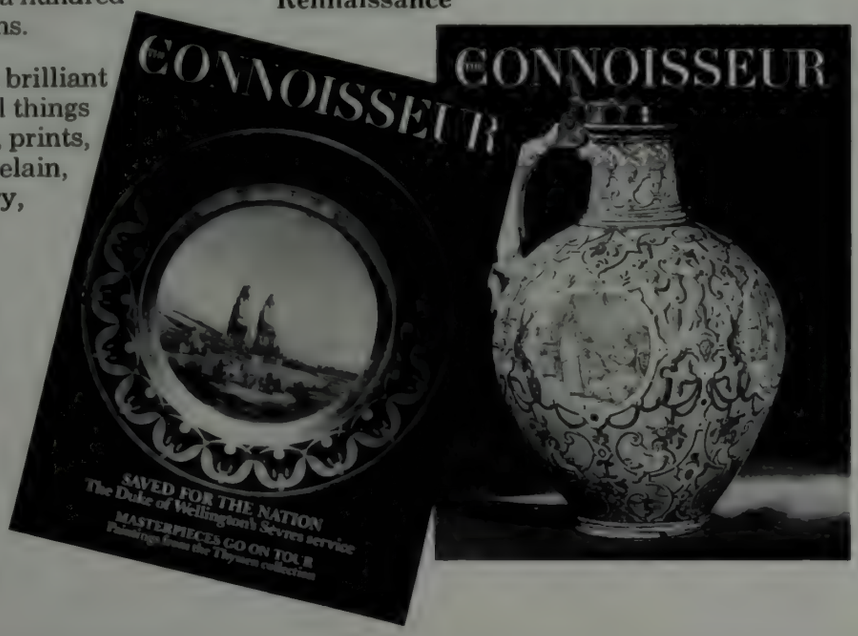
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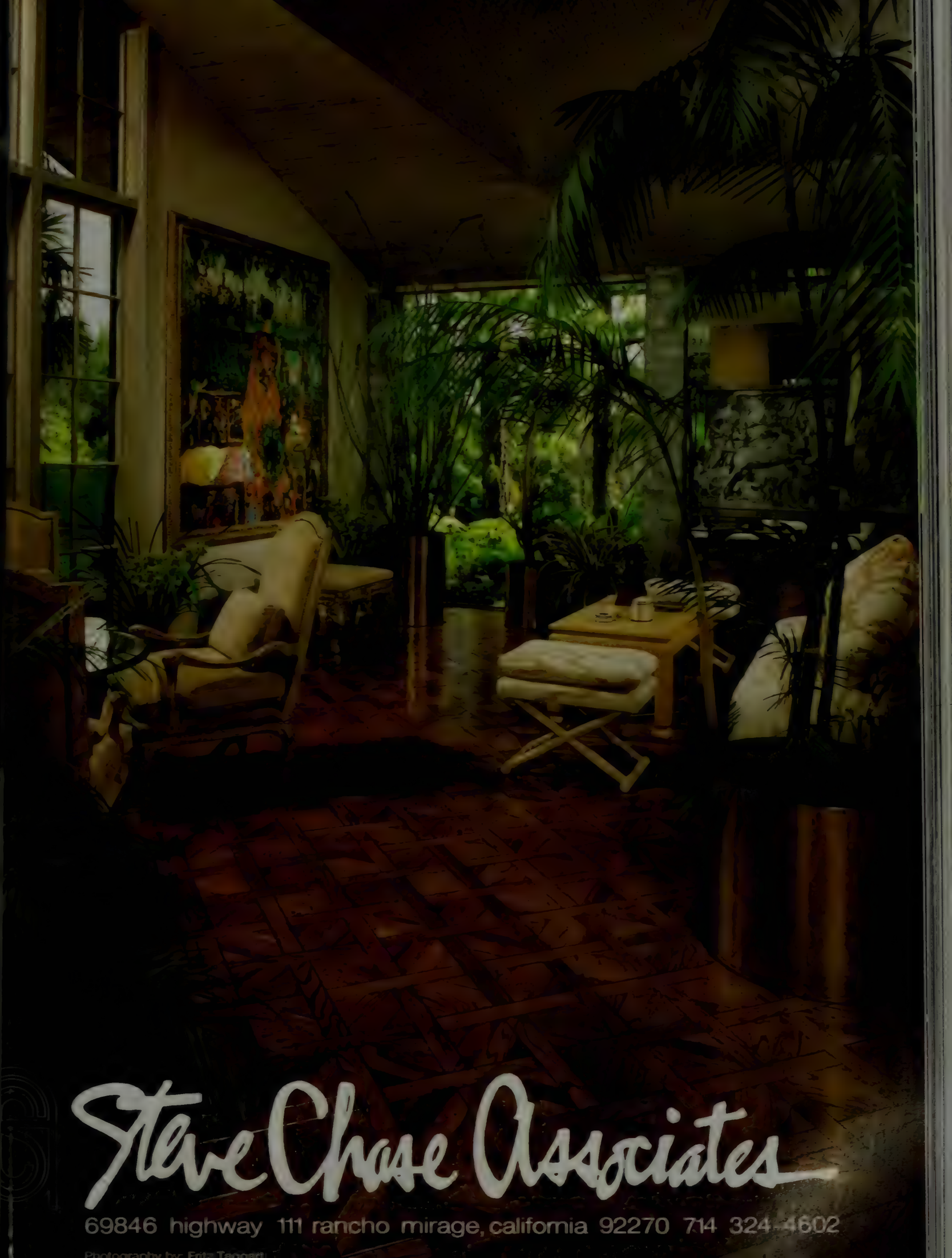
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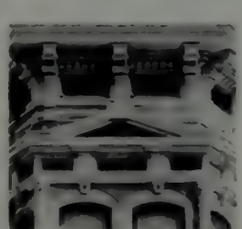
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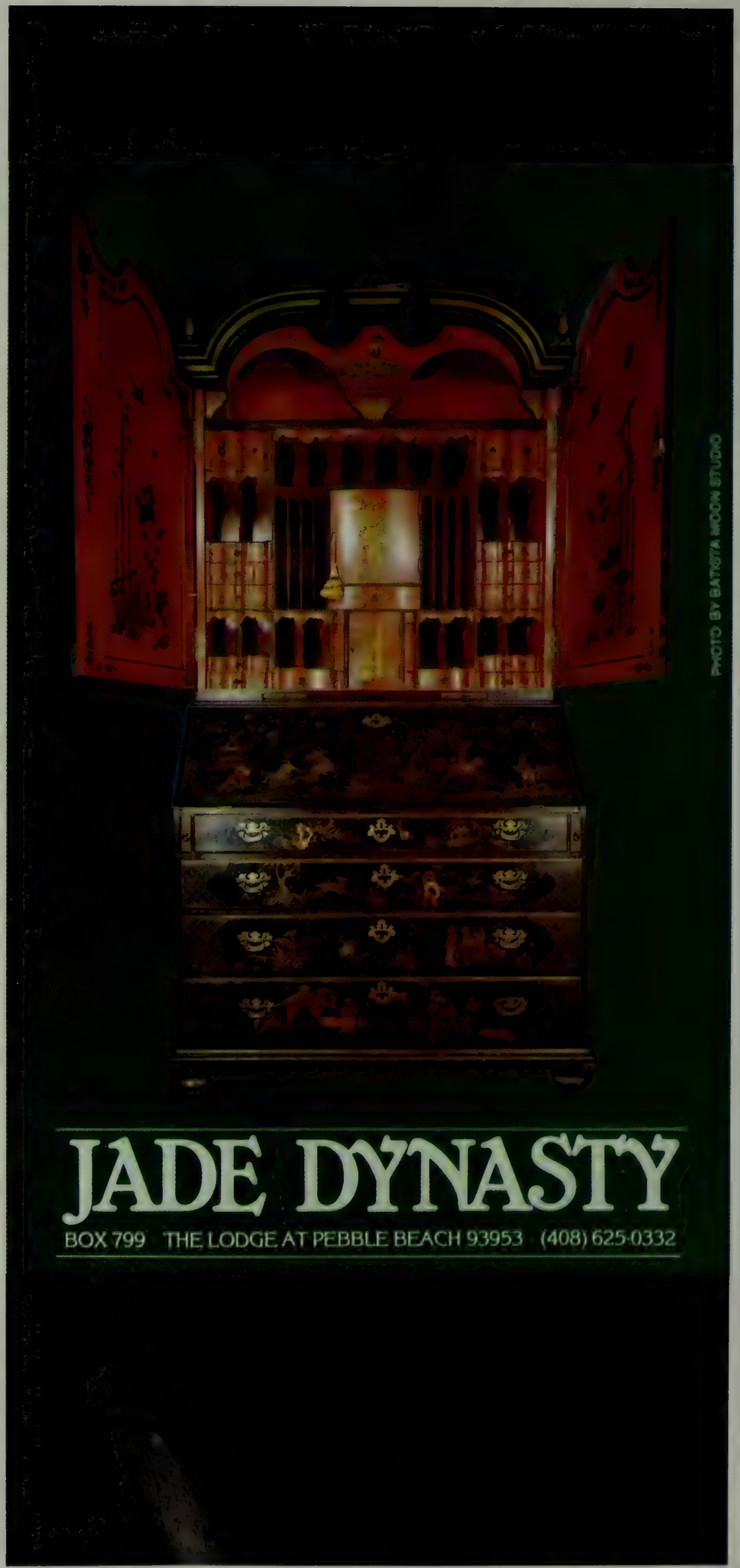
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Memories of an 18th-Century Sugar Plantation in St. Croix

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Established 1920

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ARCHITECTURAL DIGEST (ISSN 0003-8520) is p lished monthly by Knapp Communications Corporat Cleon T. Knapp, President; Senior Vice-Preside Paige Rense, Everett T. Alcan, Rosalie Bruno, John Decker; Vice-Presidents: Philip Kaplan, George Oestreich, Jr. Editorial/executive offices: 5900 Wilsh Blvd., Los Angeles, CA 90036. Controlled circulat postage paid at Rochester, NY and Los Angeles, C SUBSCRIPTION RATES for the U.S.A., its territor and possessions: 12 issues, $36. Canada and all oth countries: 12 issues, $50. Single issues in the U.S. $3.50; $3.95 in all other countries. New subscriber's fi issue mailed within 8 weeks of order receipt. Subscri tion expiration shown by last 5 characters on first line address label; first 3 indicate month, last 2 indicate ye of final issue. Direct subscription correspondenc address changes with label and/or code number t *Architectural Digest*, P.O. Box 2415, Boulder, CO 803 direct nonsubscription correspondence to editori office. POSTMASTER: Send address changes *Architectural Digest*, P. O. Box 2415, Boulder, CO 803 Volume thirty-seven / Number nine.

GREY FLANNEL suits any man



AT NEIMAN-MARCUS

The Chairman of the Board tells "The Chairman of the Board" why it's time for Imperial.

Lee Iacocca talks to Frank Sinatra about the future of luxury cars in America.

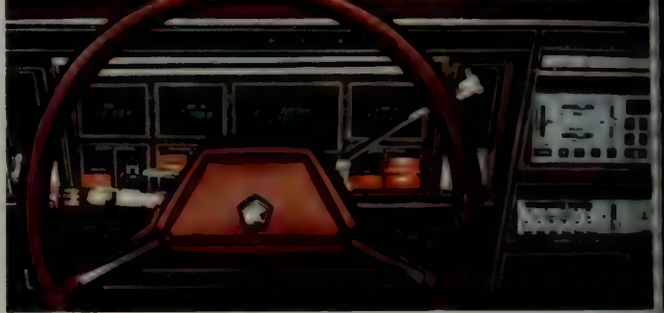


On July 18, 1980 Frank Sinatra, the entertainment industry's "Chairman of the Board," joined Lee A. Iacocca, Chairman of the Board of The New Chrysler Corporation, at the first public exhibition of America's newest luxury car, the 1981 Imperial.

This new Imperial is an unusually timely automobile, newer than its competitors and, in significant ways, substantially different from them; it is these differences that make the Imperial the unique automobile it is.

After opening the exhibition and viewing the new Imperial, Sinatra and Iacocca spent some time discussing what America needs in a luxury car today and how this new Imperial fills those needs.

Sinatra: When you build a luxury car, where do you start? How do you lay down the specs?
Iacocca: You try to build a luxury car that's better than the competition. Say you take your leading potential competitor and you might say, 'I'm going to give a customer 105 percent of this guy's riding comfort. Or 100 percent of his cornering ability.' You can set your sights on what the people are already buying.
Sinatra: Is that what you did?
Iacocca: Sure. But our standards for this Imperial were based more on what the people need today than on what the competition is giving them. You know, times have changed in the automobile business.
Sinatra: You mean the energy crunch.
Iacocca: Partly. That's why today you have to try to build a car that's the right kind of car for now and, hopefully, for tomorrow as well. Now, you've owned a lot of cars.
Sinatra: You'd better believe it.
Iacocca: What do you think today's luxury car should be?
Sinatra: I don't know where to start.
Iacocca: Start with the way it should look.
Sinatra: Well, first of all, I'd want it to look simple. I think things are getting cleaner and simpler looking and that's how it should be.
Iacocca: Agreed. That's why we tried to keep the Imperial as uncluttered as possible.
Sinatra: The shape is very clean.
Iacocca: It's what we call slippery.
Sinatra: Slippery?
Iacocca: Slips through the air. In the wind tunnel they give it a number they call a drag coefficient. Tells you how aerodynamic the car is. The lower the number, the better.
Sinatra: Well, you've come out of the wind tunnel with a very elegant looking automobile.
Iacocca: What pleases me more is that the styling actually helps th perform the way you ne to perform these days.
Sinatra: Fine, but what the things I can't see? W about engineering? You had a big reputation for engineering.
Iacocca: I believe we're ahead. But engineering has changed radically.
Sinatra: Come on, Lee, country can put a man on the moon, can't build an automobile right. Whe technology when it comes to things every day?
Iacocca: I hear you. But I've been in business a lot of years and when I loo new Imperial, I see an electronic mar



"...when I look at the new Imperial, I see electronic marvel."

Sinatra: An electronic marvel? What that mean?
Iacocca: Okay. You mention the spac gram. Our electronics division down i Huntsville, Alabama, was a prime con on the Redstone missile and the Satur



gram. We're an indus- n automotive elec- ng back to electronic here are several hun- onics experts down untsville and after we hem from space work cial work, the one of the things to work on.
What did they do?
Built our system of Fuel Injection.
Fuel injection's been years.
Not like this. The as the first continuous electronically con- l injection for any automobile built in the world.
Why is that good?
First of all, it controls uel delivery and the ance, based on infor- gets from about a dozen sensors tor everything from engine tem- o barometric pressure. They feed formation into what we call the on Computer. Then the computer e best possible spark advance for all ditions and the best proportion of , and meters out the exact amount

What's in it for me?
Four things. First of all, it starts turn of the key. Second, you get the t idle, even on cold mornings. hree, there are practically no balks. ber four, practically no stalls.
Sounds terrific.
And that's only the half of it. I tell 've never had electronics like this. 've got to admit, this instrument ather unusual.
I've driven a lot of cars and I've en anything that looked like it. But s a digital instrument panel make rial a better car?
Because it makes you a smarter ell me, what do you need to know u're driving a car?
I want to know how fast I'm low far I've gone. How much gas left. What time it is. That's all.
Okay. This instrument panel ou all of that in words and numbers.
No gauges?
No gauges. This is the only produc- American car with a completely ic digital instrument cluster.
And what do the buttons do?
They turn your instrument panel Electronic Communications Center. tton number one and your speedom- nges from miles to kilometers.
Not bad.
Push button number two and ctronic chronometer gives you the tead of the time. Button number three turns the whole chronometer into an electronic timer that tells you how long you've been driving.

Sinatra: What about how far I've gone?
Iacocca: That's button number four. Push it and the electronic odometer shows you how far you've gone since you started. The next button tells your average speed.
Sinatra: And it's all in miles or kilometers.
Iacocca: That's right. Button six shows how far the gas in your tank will take you under present driving conditions. Number seven shows how many miles you're now getting to the gallon. And number eight gives your mileage over your entire trip.
Sinatra: I've never had that on any car.
Iacocca: There's more.
Sinatra: More buttons to push?
Iacocca: No. This part is all automatic. If either half of the dual hydraulic brake system is defective, a light goes on. If the emergency brake is on, this lights up. If your oil pressure or battery voltage are too low, or your engine temperature is too high, these lights come on.
Sinatra: That's a lot of lights.
Iacocca: We've got chimes, too. If you don't buckle up, your Imperial will chime at you. Leave the key in the ignition and it beeps. Leave the lights on and it makes a tone.
Sinatra: Very musical.
Iacocca: I told you we built it for you, Frank.
Sinatra: What about your other customers? Is this stuff all standard equipment?
Iacocca: Frank, the only option on the Imperial is a power sliding roof. Every luxury is standard. And there are more luxuries standard than any car in America. I've got even more luxuries than *you* would ask for.
Sinatra: Try me.
Iacocca: You try me. What features do you want in your car?
Sinatra: Start with music.
Iacocca: Your choice of four sound systems, standard. All stereo. All with six speakers. What else do you want?
Sinatra: Power steering, power windows, power seats.
Iacocca: Of course.
Sinatra: Leather upholstery?
Iacocca: Frank, this is the only car in the world with an interior by Mark Cross. It's even got a built-in garage door opener and a hood ornament of Cartier crystal.
Sinatra: You're not fooling around with quality on this baby, are you?
Iacocca: I wanted a quality automobile to sell. I wanted to be able to give it a basic limited warranty twice as long as the competition's.
Sinatra: How long is that?
Iacocca: Two years or 30,000 miles, whichever comes first. It covers all parts except tires, all labor and all schedule maintenance. Our rust warranty lasts *three* years.
Sinatra: I don't even pay for an oil change?
Iacocca: That's right. The Imperial warranty has the details.
Sinatra: That kind of confidence takes guts.
Iacocca: I know what went into it. Look, every one of these Imperials gets a test drive by an expert. We built a Quality Assurance Center where the whole vehicle gets a going-over to make sure that nothing gets out that's not first-rate. When an inspector there signs off on the car, the signed papers actually come with the car.
Sinatra: I think there are a lot of people waiting for a car like this one, Lee.
Iacocca: I've got a bunch of Imperial dealers who are ready for them, Frank.

For the name of the Imperial dealer nearest you, call toll-free 1-800-521-7272. In the state of Michigan call 1-800-482-6838.



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"I wanted to be able to give it a basic limited warranty twice as long as the competition's."

perial. Size and price: comparable to c Eldorado and Continental Mark VI. (16) t. mpg. 26 est. hwy. mpg. Use these ests. parison. Mileage may vary depending on weather, trip length. Acutal hwy. mileage bably be less. Calif. ests. lower.

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LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.
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5900 Wilshire Boulevard, Los Angeles, California 90036.

Architectural Digest sharpens my awareness of my total environment and it also increases my appreciation of the marvelous creativity and the uniqueness of people.

Gloria Kupchenko Frolick
Islington, Ontario, Canada

One of the many nice thoughts that came with the reading of the July/August 1980 "Guest Speaker" of M. F. K. Fisher's recollections of the "Dear Old Lady" was how enduring has been the essential spirit of the old house. Indeed, it would seem that those elements with which she was born when the first four of her rooms were moved to this site have kept honest the changes made over four stewardships, providing an example of most ladylike self-assertion.

Elinor and Ralph McIntire
St. Helena, California

In your July/August 1980 issue, and I particularly refer to page 99, it is clear that Mr. and Mrs. Ralph Lauren are resting peacefully after having watched the movers take everything out of their apartment. Less may be more, but less is still less. It is a shame when talented designers like Ralph Lauren and Angelo Donghia get together—and lose their sense of perspective, if not their minds.

Cameron Warner
Chicago, Illinois

Personally, I feel that Mr. Donghia's Spartan design for the Ralph Laurens (July/August, 1980) is the most brilliant stroke of collaborative genius I have ever seen. It is a superb statement of understatement. The hallmark of a great artist is to know when to lay the brush down. Though void of canvassed art, Donghia and Lauren have managed to bridge the gap between art and design.

William Gaylord
San Francisco, California

I love your marvelous magazine. The photographs are always the very best. *Architectural Digest* outdid itself in the April 1980 issue, with the photos of "Gardens: The English Palette." A special prize to the shot depicting *Rodgersia*—it's almost a Renoir!

Edward Maggio
Lake Geneva, Wisconsin

What, pray tell, is a "Manhattan Maisonette"? As presented in the pages of your magazine (July/August, 1980), it seems to me about the most assuming sort of thing I have ever seen. More than that, it has nothing at all to do with design. I suppose, since the pictures must be real, that this is the way some people live in New York City. That's all right, I suppose, but what does it have to do with anything? Does anyone care what a "maisonette" is?

L. P. Mark
Sioux Falls, Iowa

It seems to me that lately your magazine has been concentrating far too heavily on houses and apartments that are stark and bleak and, let's face it, *not* decorated. That's why I was so pleased to see a well-conceived traditional design like the one by Pamela Banker in the July/August 1980 issue. No latest trends, no wicker, no stainless steel. A pleasure.

Christopher Wood
Brielle, New Jersey

Architectural Digest is an extraordinary, refined magazine, and it is the most informative publication covering interior and architectural design. You photograph the most beautiful surroundings seen in any magazine; you have the most provocative advertisements; and what interests me the most is the Special Features section, which you cover very thoroughly.

Jocelyn Paiste
Stockton, California

In an age where conservation and the responsibility to economize exist in all aspects of our lives, I can appreciate architect Peter de Bretteville's philosophy behind creating an "extremely simple" and "functional" home (July/August, 1980). However, steel gratings, pipe railings and cables are hardly my idea of "understated elegance" to come home to after a hard day in the city. As America's large cities become an increasing visual exhaustion, I hate to think Mr. de Bretteville's unsensual, "high-tech" environment will become a residential trend. Surely, in our attempt to become more practical, we should not have to sacrifice our "human-ness"—especially not in the refuge of our homes.

Elinor Trueman
Boston, Massachusetts

As one who appreciates fine interior design and photography par excellence, I find your magazine utterly breathtaking. I especially enjoy the interplay of features on historical matter with those of the most modern and innovative design. A brilliant example of this is the juxtaposition of the marvelous Peter de Bretteville architecture feature and the article on ancient glass in the July/August 1980 issue. How extremely sublime!

Lee Courtney
Isle of Palms, South Carolina

I have always been impressed with "Letters from Readers." You openly publish critical and often unfavorable comments about the issue. No other publication of your quality would ever admit that a reader was dissatisfied. I applaud your candor and awareness. I, for one, have only the best to say about your magazine. It is with sheer delight and excitement that I read each issue.

Nancy Lynch
Larchmont, New York


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Attention to detail is central to the success of Architectural Digest, *and we are glad to have some of the world's most discriminating and knowledgeable readers. Because so many readers are collectors, with special interest in art and antiques, we have a column in each issue called "Collector's Close-up"* (see page 72). *Experts on art, furniture and antiquities review every picture that goes into the magazine, checking and rechecking all identifications. Particular pieces in our features catch their eyes, and these are singled out for more detailed explanation than is possible in a short caption. The column elaborates on the background, history and significance of an object or work of art, making it all the more meaningful when it appears in context as the entire room is shown. When showing such an abundance of art and antiques of exceptional quality, the more we know, the more there is to savor.*



Skrebneski

Paige Rense

Editor-in-Chief

Renewal

"This house made its own direction," says Michael Taylor, of a design for songwriter Gil Garfield in West Los Angeles. Mr. Garfield bought one of the finest houses by Harwell Hamilton Harris, the important Los Angeles architect who was once associated with Richard Neutra and was very much influenced by Frank Lloyd Wright. The house, built about 1950, shows the mark of Wright in the dramatic horizontal lines. Its debt to Neutra appears in the inside/outside quality of the landscaping—a potential of California life that so fascinated Neutra when he came from Europe. Rather than bringing the house back to the period of its construction, Mr. Taylor wisely let its own essential architectural grace and dignity come through. *See page 76.*



Russell MacMasters

Michael Taylor

With Vibrancy

The polished surfaces of interiors by Jimmy Potucek well reflect the young Manhattan designer's own sophisticated charm and buoyant self-assurance. The Upper East Side of New York is his "beat," and he seems to know just how much theatrical glamour is appropriate. The apartment we show in this issue is the home of Mr. and Mrs. Richard Raines, who are prominent in the fashion world of the city. Since the Raineses entertain very often, the focal point of the apartment is the dining room, with its striking colors. Joan Raines's mother is Adele Simpson, the famed dress designer. Mr. Potucek told us, recalling how the project began, "Mrs. Simpson travels in the Far East a great deal, and it was her gift of a Chinese screen that got the apartment started." *See page 84.*



Terry Stevenson

Jimmy Potucek



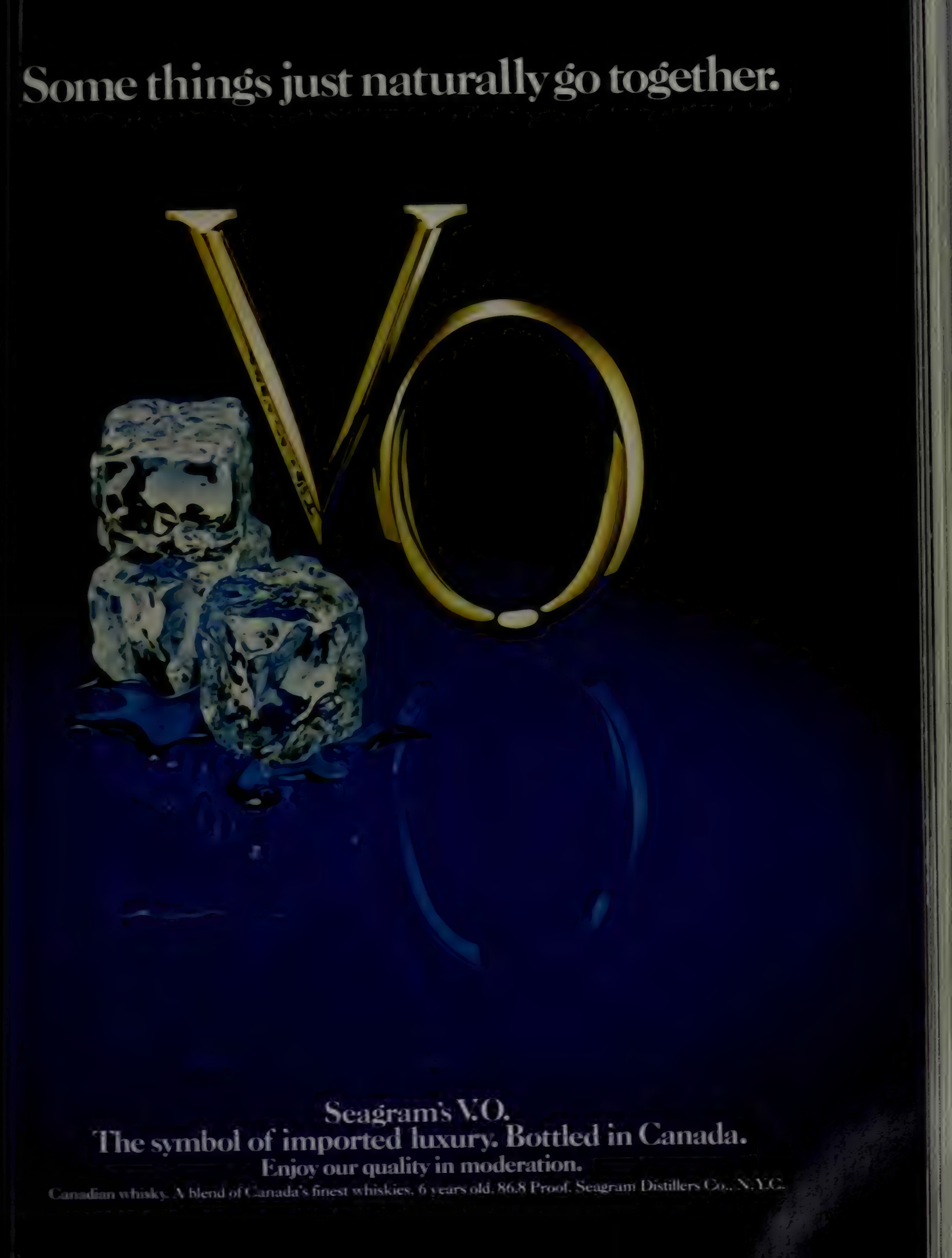
Carleton Varney

London Townhouse

When we show the work of Carleton Varney, president of the distinguished design firm Dorothy Draper & Company, it is usually in New York. Now we show the designer in a different setting—in London, on a charming square bordered on one side by the Victoria and Albert Museum. One of the particular delights of some London houses is a private garden in the middle of the square, and Thurloe Square has just such a picturesque haven of peace and quiet. The house we show has its own generous garden, as well. Mr. Varney has captured a kind of charm and informalism that is peculiarly English. His credits include everything from the interiors of large hotels, to the tablesettings for state dinners at the White House, to his own line of fabric designs. *See page 92.*

continued on page 22

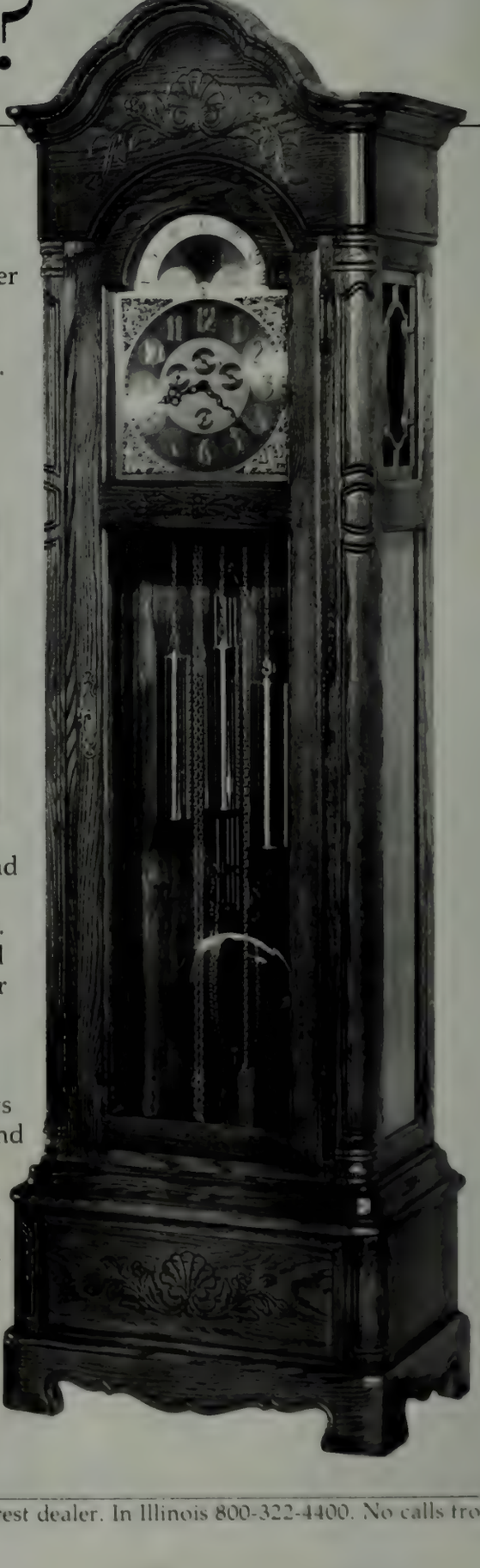
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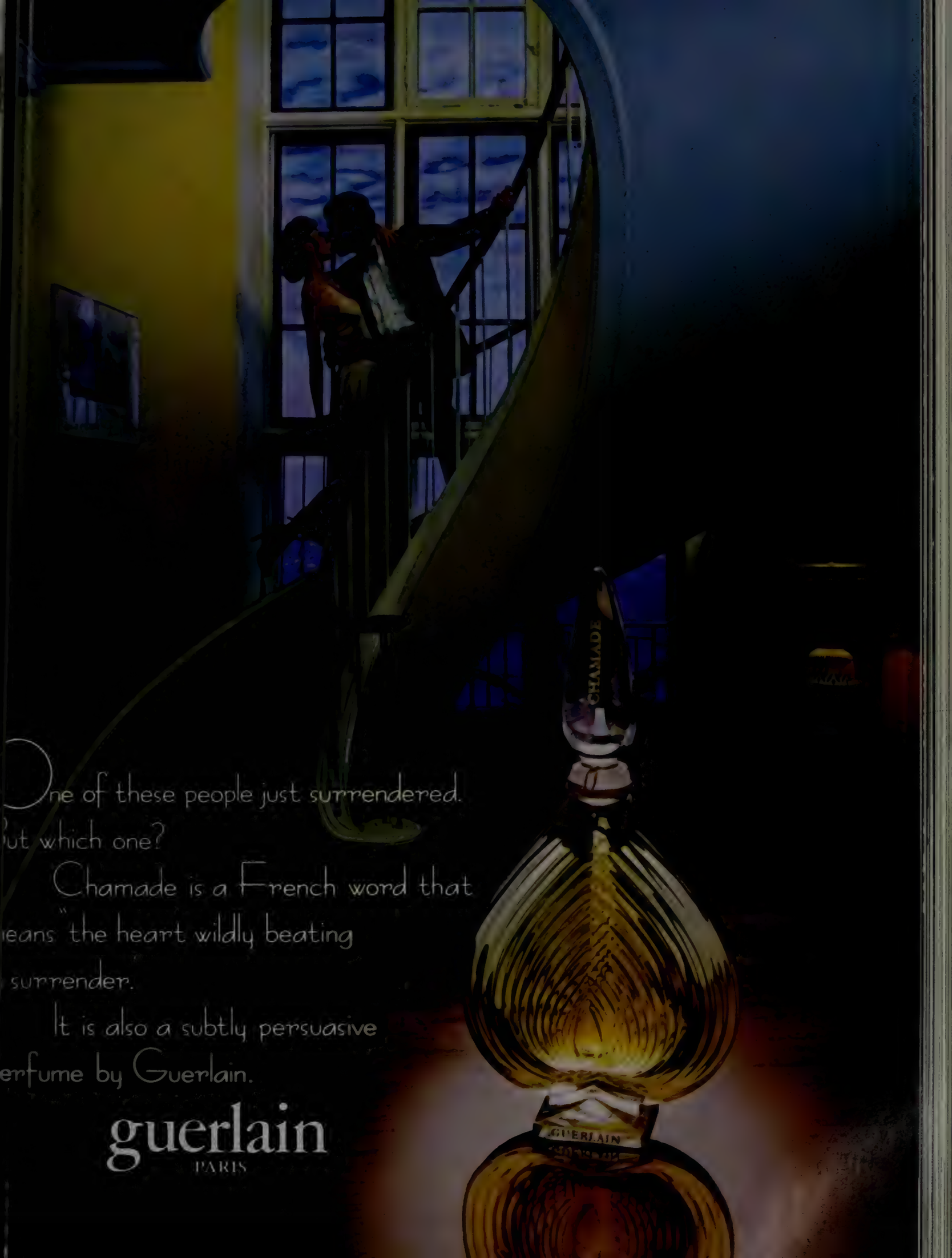
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ne of these people just surrendered.
ut which one?

Chamade is a French word that
eans "the heart wildly beating
surrender.

It is also a subtly persuasive
erfume by Guerlain.

guerlain
PARIS

continued from page 18

In New Orleans

A design by Valerian Rybar might be anywhere in the world. In this issue, we show him working in New Orleans, a city with a charm and atmosphere as distinctive as that in any faraway land. The house, in the French Quarter, has a long history, traced by the architects who carried out extensive restoration there in the late 1960s. It was built in 1819 by the architects and builders Gurlie and Guillot, who were responsible for some of the finest houses in New Orleans between 1810 and 1835. The house once belonged to John Slidell, an important Confederate figure. Also discovered was the personal inventory of Arnaud Magnon, who built the house, and who died there in December, 1821. *See page 102.*



Feliciano

Valerian Rybar

Tailored to Success

Sally Sirkin Lewis has been designing in Los Angeles for the past fifteen years. We are always glad to show her work, which has appeared both in the magazine and in our book *American Interiors*. Recalling her earlier work in New York and Miami, she says, "I prefer California, because you can design for a much more relaxed atmosphere." And she adds, "If I have to work with restrictions, I can't execute the pictures I see in my mind." Designs by Sally Sirkin Lewis often employ imaginative Japanese motifs that manage to strike just the right balance between serenity and startling flights of fancy, charging the gentle atmosphere with graceful movement. *See page 116.*



Sally Sirkin Lewis

Architectural Digest Visits: Jeanne Moreau

In her house at Saint-Tropez, French actress Jeanne Moreau has lavished the same commitment and love of detail that characterize her screen performances and have made her the joy of the world's great directors, from François Truffaut and Louis Malle to Orson Welles. It could be said that Mlle Moreau was fated to have this century-old farmhouse, in the hills above the busy seaside town. She was once invited to a dinner party there, by complete strangers, and loved the house. Our writer is Charlotte Aillaud, who also brought Françoise Sagan's homes to our pages this year, in the January/February "Visits" feature. *See page 124.*



Pascal Himous

Jeanne Moreau



Jan Eric Löwenadler

The Collectors: Emphasis on Selectivity

When Europeans come to Los Angeles to live, they often bring with them the very sensible ambition of creating a bit of paradise in the sunshine. Jan Eric Löwenadler is one of this distinguished group, having come to southern California from Sweden, via Paris. One sign that Mr. Löwenadler is a collector is his willingness to supply a corollary to the decorating maxim "The right piece must be selected for each environment." Says Mr. Löwenadler: "Otherwise, you change the environment to suit the piece." Another sign is some large Picasso murals, taken from a wall in North Africa. The writer for this feature is Colin Clark, the filmmaker and author and son of Lord Kenneth Clark. Mr. Clark also lives in Los Angeles now, yet another European in the sun. *See page 130.*





John Cronin and Stephen Stempler

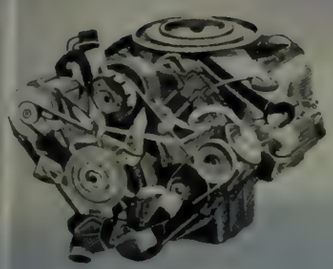
Tradition and Intimacy

John Cronin and Stephen Stempler have been partners in their New York design firm for ten years. Both are graduates of the Parsons School of Design. Mr. Stempler was a pharmacist before becoming a designer, a story we found quite intriguing. We have shown their work once before—the apartment of Mark Goodson that was "The Collectors" feature in the June 1979 issue. In this issue we show their design for Mr. and Mrs. Cornelius Vanderbilt Whitney, which is a similarly appropriate background for fine art and antiques. The Whitneys have commissioned homes

continued on page 26

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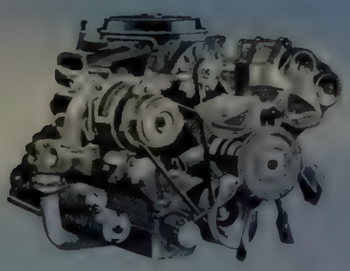


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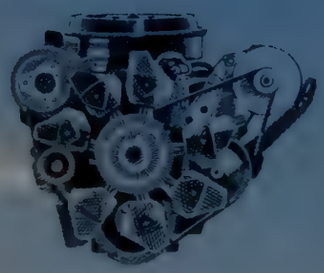


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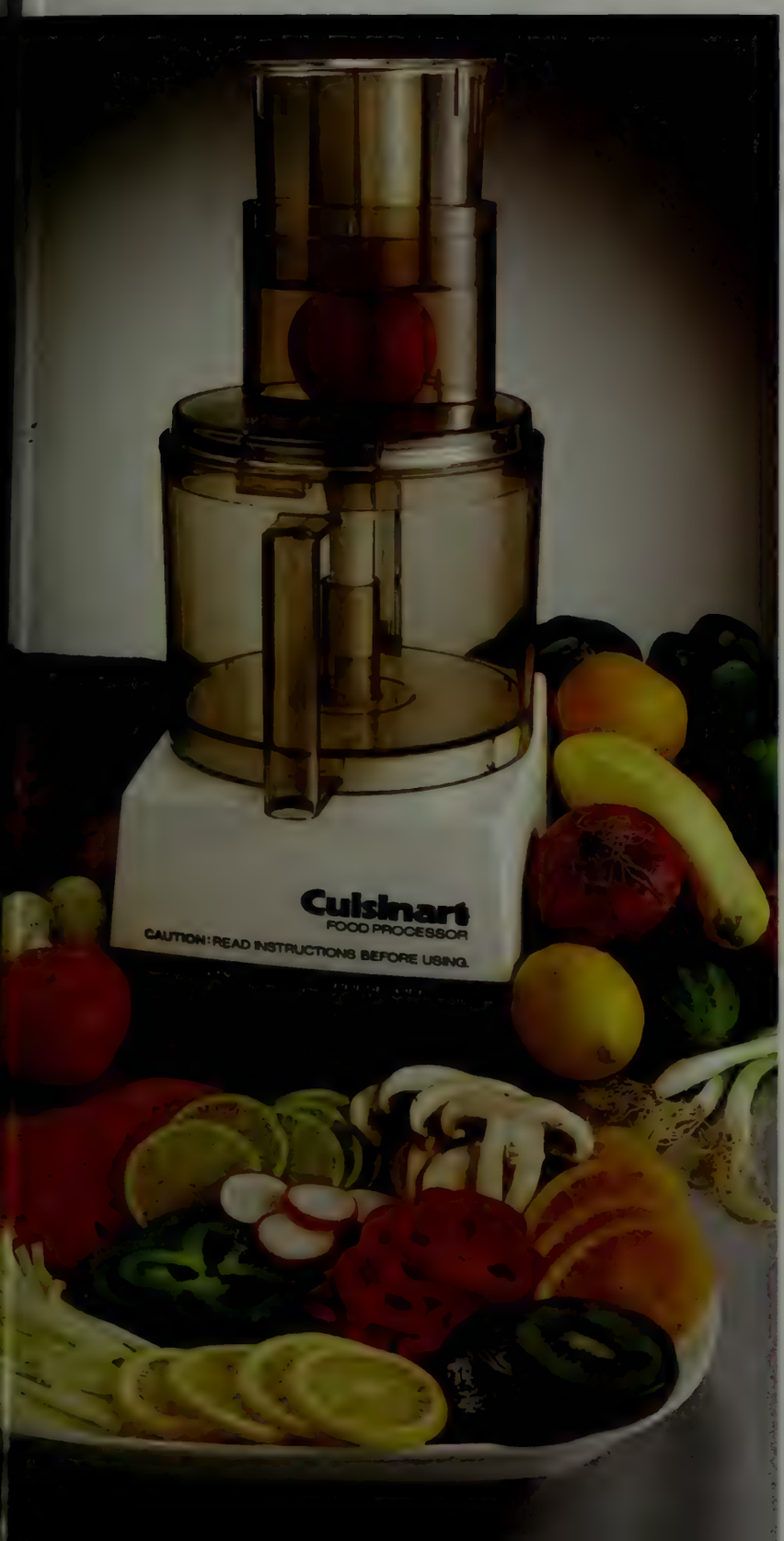
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continued from page 22

around the world, including a famous dolls' house for their daughter, about which Mrs. Whitney even wrote a book. This New York residence is not their home base, but they return to it often. *See page 144.*

Architecture: Philip Johnson

For many months it has been no secret that Philip Johnson was building a new studio on his estate in New Canaan, Connecticut, and we are extremely pleased that he wanted it to be shown to the world first in the pages of *Architectural Digest*. Probably no other American architect today has achieved the international stature of Philip Johnson, and his own home in Connecticut has been among his most influential works, from the initial building—the famous *Glass House*, of 1949—through the successive additions over the past thirty years. Writing about the studio is *New York Times* architecture critic Paul Goldberger, who has visited the Glass House frequently over a period of at least ten years. The completion of the new studio has inspired Mr. Goldberger to make some fresh observations on this remarkable and ever-changing residence. *See page 150.*



Philip Johnson

At Home in Hong Kong

A visit to Charlotte Horstmann's gallery is one of Hong Kong's special delights. Collectors and connoisseurs from all over the world are only too pleased to place their confidence in this highly energetic woman, who began her study and collection of Chinese art as a girl in Peking. After leaving China with her young children, Mrs. Horstmann went first to Bangkok and then to Hong Kong, where she set up an antiques business with her partner, Gerald Godfrey, whose own home appeared in our April 1980 issue. In addition to the gallery, she has branched out to the manufacturing of fine furniture, "But," she told our Hong Kong correspondent Nigel Cameron, "the cost of the best quality wood is very high nowadays, and it is difficult to find craftsmen like those of Shanghai in the old days." *See page 156.*



Nigel Cameron

Charlotte Horstmann





Kalef Alaton and Janet Polizzi

East Indian Echoes in the Desert

Los Angeles designers Kalef Alaton and Janet Polizzi always manage to bring an exotic feeling to their projects. In this issue, we show a house in Palm Springs for a couple whose main residence appeared on the cover of the September/October 1975 issue of *Architectural Digest*. While it is close to the designers' home base, it speaks of faraway places. Mr. Alaton and Miss Polizzi are, themselves, usually just going to, or returning from, some distant part of the world, where they gather ideas and objects that appear in some of their creations. Their traveling styles are complementary. "Janet is a wonderful tourist," says Mr. Alaton. "She can go anyplace and learn, and she visits all the galleries and museums. I make a very bad tourist. I don't like to go anyplace where I don't know someone." *See page 162.*



Feliciano

Melvin Dwork

In the Country

New York designer Melvin Dwork has a style that is spare and challenging, almost to the point of being abstract. In the contemporary ranch-style house we show in this issue, his fascination with white and black and with clean, pure shapes is apparent, as it was in the November 1977 issue, when he added considerable interest to a 1950s house. This project had a special challenge for the designer. "It is the first time I have designed for children as well as for adults," he tells us. A couple with sophisticated tastes, the clients have three children, ranging in age from two to six—a situation that requires a house of ruggedness and flexibility. Mr. Dwork's solution has provided an environment in which the children can safely be given the run of a house that still manages to preserve an atmosphere that is suitable for grown-ups' enjoyment. *See page 176.* □

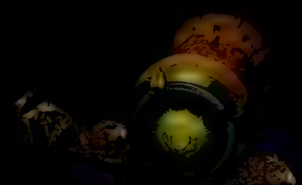
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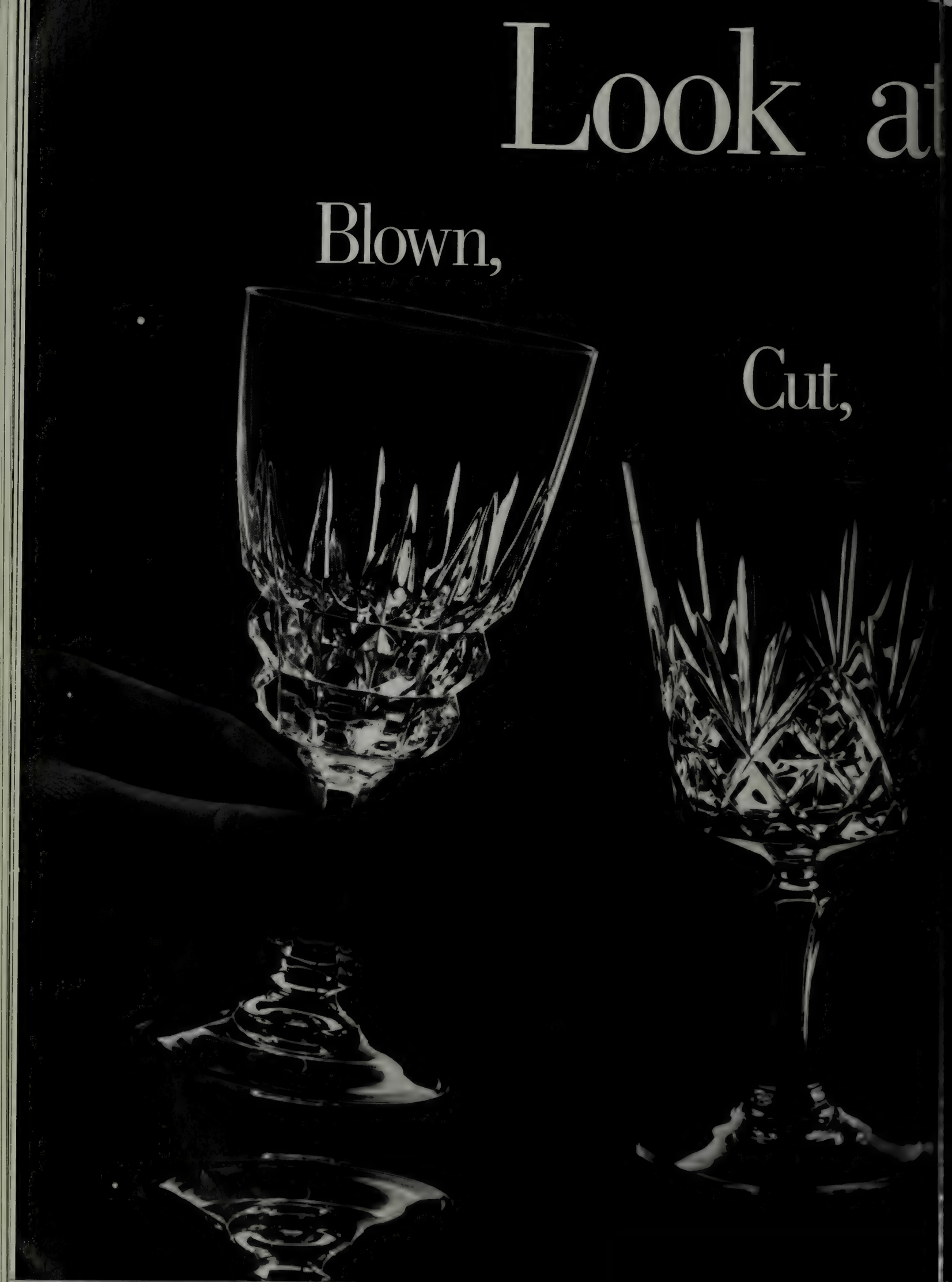


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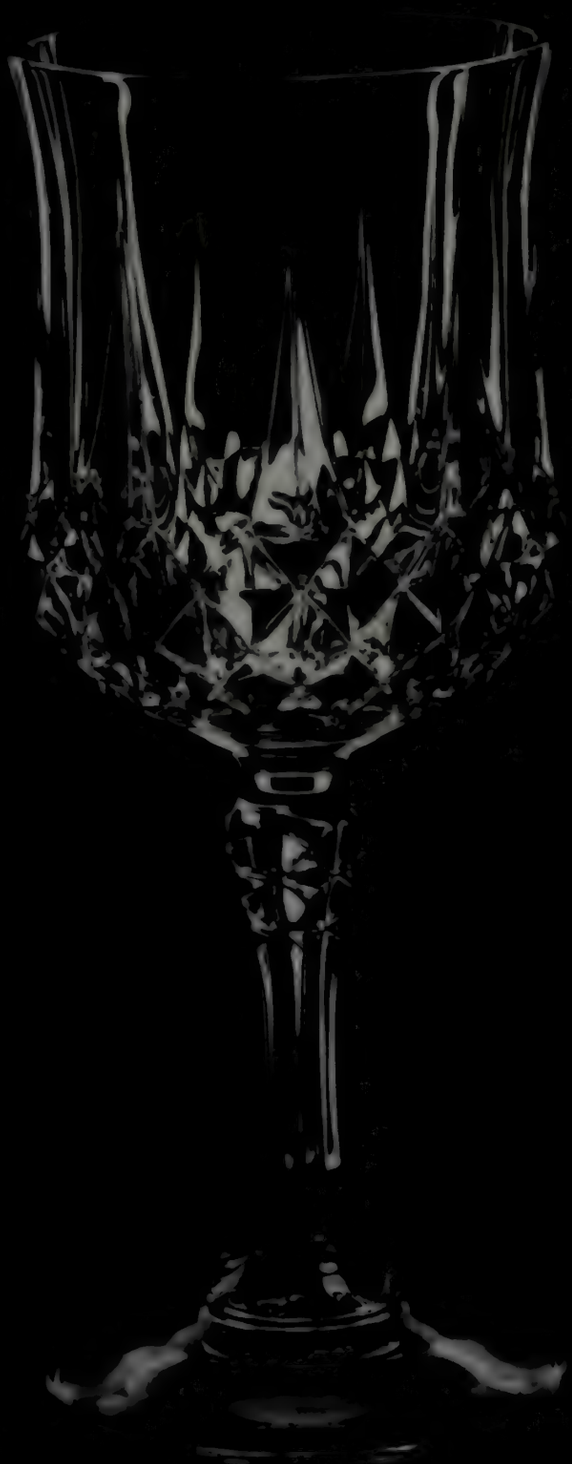
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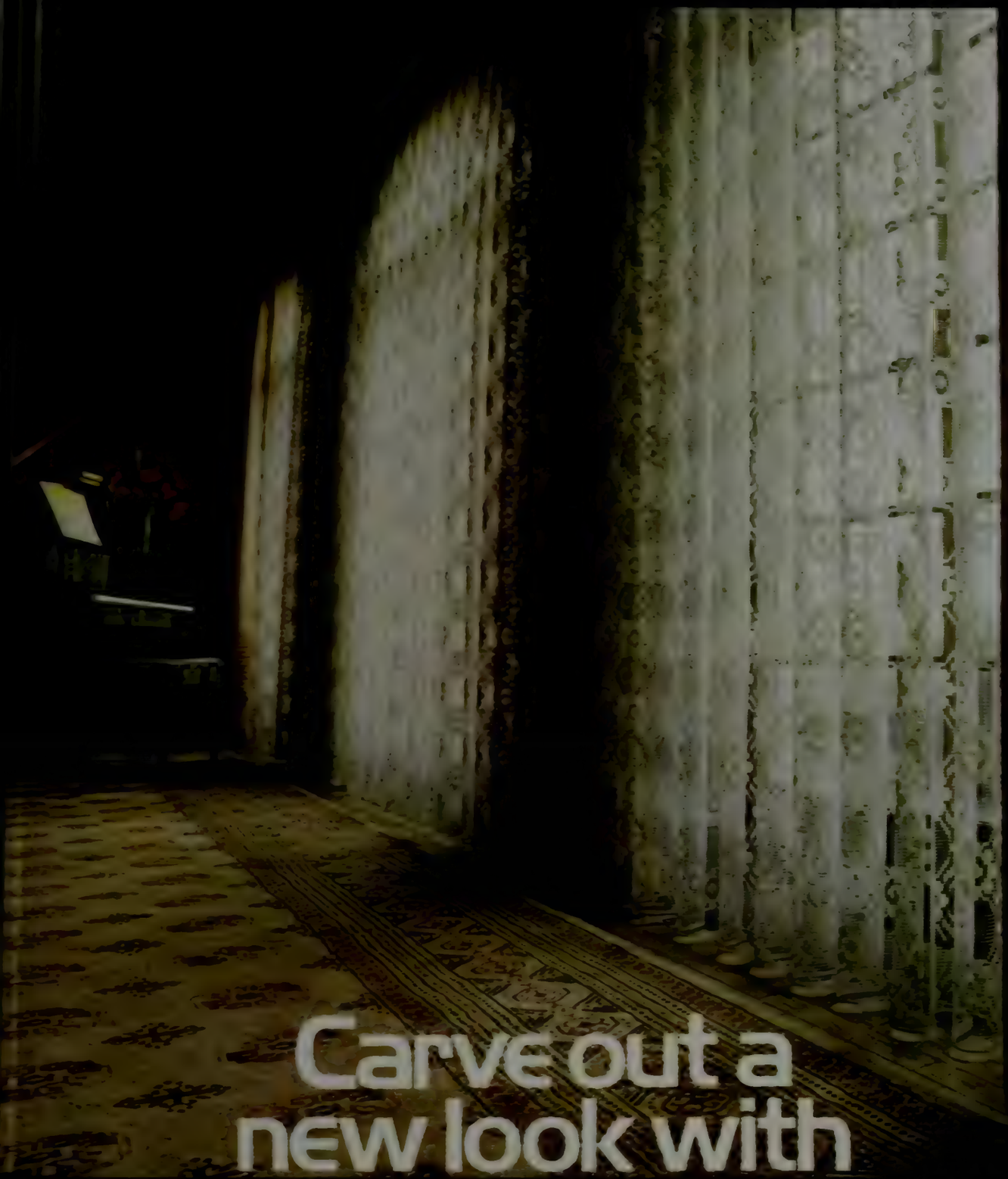


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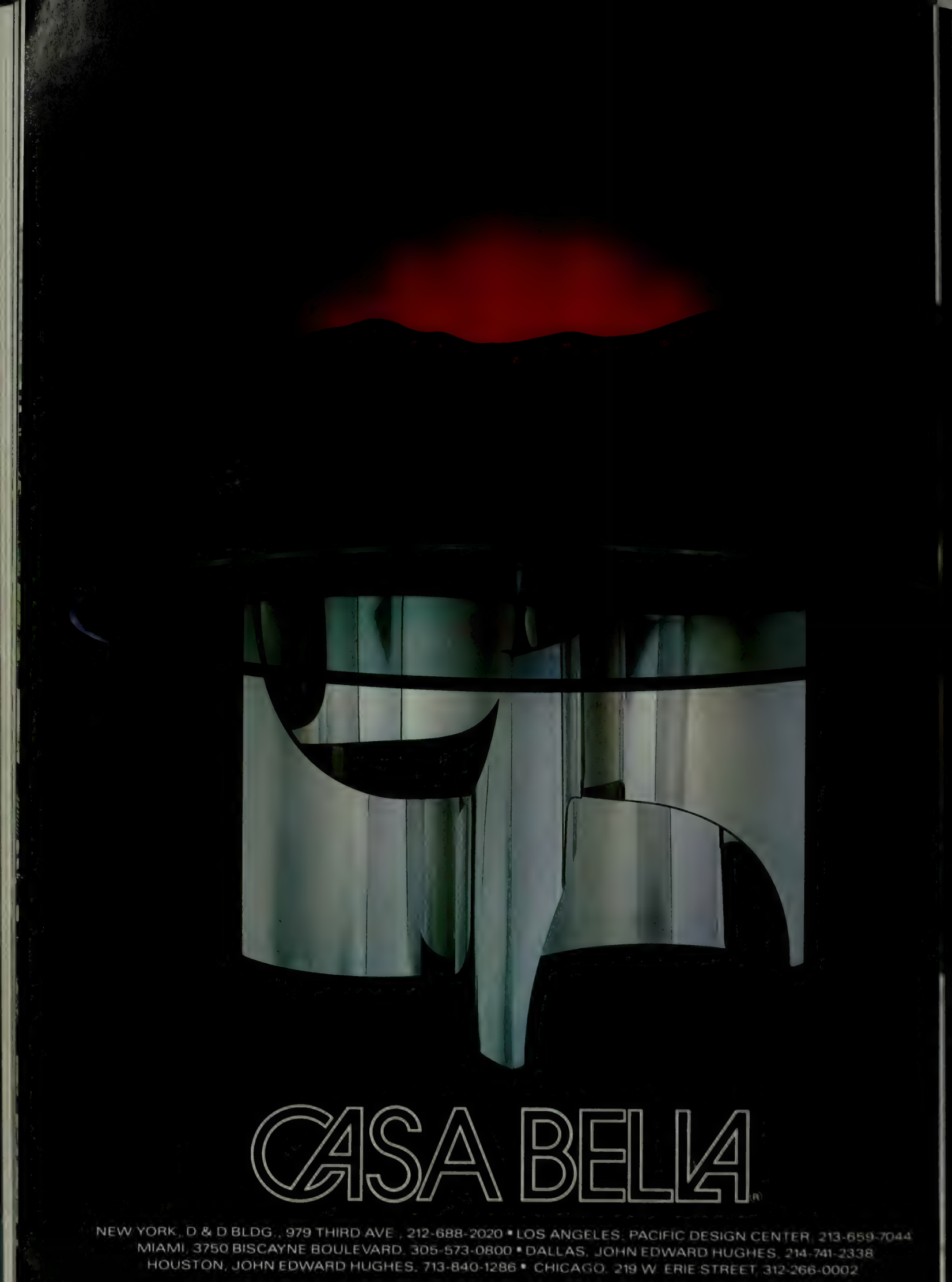
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A Personal Memoir

by Nancy Lancaster

I WAS BORN AT MIRADOR, the home of my grandfather Langhorne, in Albemarle County, Virginia, where the Blue Ridge Mountains seem to slope gently to the garden's edge like soot drifting down a chimney—symbolizing for me security and happiness.

Southern Mansions

My grandparents had a large family. Though my mother was the only daughter who married a Virginian, everyone looked on Mirador as home. They used to come back from the North and across the mountains in horse-drawn buggies and early Fords; or from Europe, bringing children, trunks, friends and—since my aunts were beautiful—admirers, as well. The daytime was spent in riding, tennis, sitting under the trees, going to parties, horse shows and picnics. On hot summer evenings there was the sound of bullfrogs in the creek, the flickering of fireflies and the smell of honeysuckle.

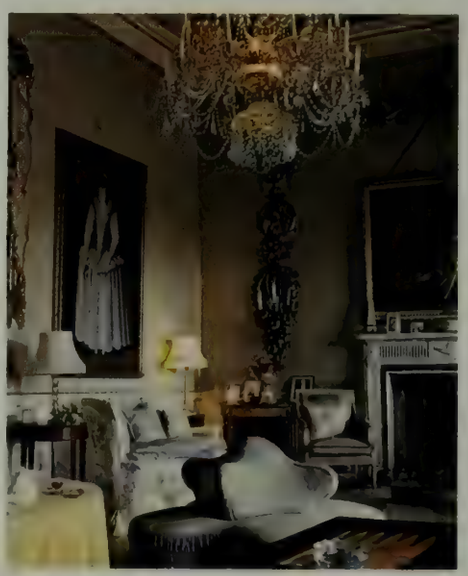
My mother lived in Richmond during the winter. It was the era of gas jets and Victorian furniture. Unlike most of her contemporaries, my mother was mad about antiques and she filled her house with them. She haunted auction sales, would get into debt and be helped out by her father, would swear never to go again and then be unable to resist, only to find herself bidding against him!

She had never had a needle in her fingers until she married, but she was always courageous and adventurous with the scissors. One of my early recollections is of seeing her cutting out yards of cretonne on the floor, making lambrequins. When electricity came in, she would have only lamps, never wall lights, which cast an unflattering light. And she always painted woodwork in two colors, never solid white or cream. She had great taste and was ahead of her time.

All photography: Horst



Nancy Lancaster, backdropped by Haseley Court, a former home, recalls the English houses for which her flair is widely noted.



In the Haseley drawing room, comfortable seating combines with formal appointments to reflect Mrs. Lancaster's taste for easy elegance.

I never thought I would one day own Mirador myself. But I longed to, from my earliest years. Ever since I can remember, old houses in Virginia were my passion; I liked seeing them and reading about them. Once an aunt told me: "If you have a wish all your life and never betray it, you will get it." I had it, and years later I got it—for a while. In the early 1920s, after leasing Mirador from the aunt to whom by then it belonged, my second husband, Ronald Tree, and I bought it, and I turned it into my dream house and garden. We also leased an English country house, which I did up—*Kelmarsh Hall*, in Northamptonshire, built by the great early-eighteenth-century architect James Gibbs—and a London house in Queen Anne's Gate, which I also did up—in lieu of paying rent.

Then, in the 1930s, we bought and moved into another country house designed by Gibbs—*Ditchley Park*, in Oxfordshire. Much larger and more magnificent than Kelmarsh, Ditchley was architecturally famous as Gibbs's masterpiece. In the early 1940s we were privileged to receive Winston Churchill and his staff there on many weekends, especially when there was a full moon and his official residence at *Chequers* was too obvious a target for enemy planes.

Designs in England

None of our three English houses had any modern additions—or conveniences—when we took them. I had carte blanche when I did them up. My aim in each house was to create a livable, as well as beautiful, interior with a certain appropriate grandeur of scale (notably at Ditchley) but also with a "worn" look—even a certain shabbiness—to prevent the place looking like a museum or period piece. Perhaps because of my childhood in Virginia, I loved the feeling of continuity, of successive periods and families merging and making their contributions; that is one of the charms of the English country house at its best.

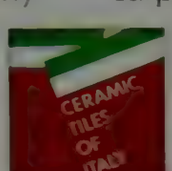
From the time I married, I was like my mother—always collecting furniture. As our houses became filled, I

continued on page 36



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A Personal Memoir

continued from page 34

started buying for two well-known interior decorators of the 1930s: Nannie Tiffany, in New York, and Sybil Colefax, in London. I also did over other houses and rooms for my family and our friends. My husband, Ronald Tree, eventually suggested—perhaps in self-defense!—that I buy Sybil Colefax's business and work professionally. That was how John Fowler and I came to be partners. I



Chinoiserie tables from Brighton's Royal Pavilion attend an 18th-century canopy bed in Mrs. Lancaster's bedroom at Haseley Court.

then kept the firm's name of Colefax, since it was Sybil who had built up the business, and I added John's name of Fowler—rather than my name of Tree, which I was about to change, anyhow, by marrying Claude Lancaster, owner of Kelmarsh.

John Fowler had enormous humor and gaiety. We used to go on endless foraging expeditions and come back to London with huge beds and sofas on top of the car. Materials were scarce at the end of the war, so we had to improvise constantly. John was a great one for detail; on long trips we would take the girls from our shop, and John would pass the time explaining how to fit everything from undergarments to slipcovers.

We did some lovely jobs together, and we were usually out of pocket.

continued on page 38

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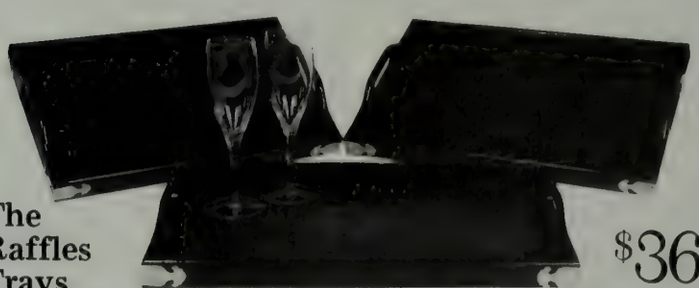
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A Personal Memoir
continued from page 36

Perfection was his criterion—and it doesn't pay! We used to have terrific arguments in front of clients: I would say that *he* was "the charming Mrs. Tree" and *I* was "the beastly Mr. Fowler." If he liked detail, I liked scale. But the combination did work well, and we both got the greatest enjoyment out of it—even if my aunt Nancy Astor liked to say that we were "the most unhappy *un*married couple" she knew! John was a great artist and not a businessman.

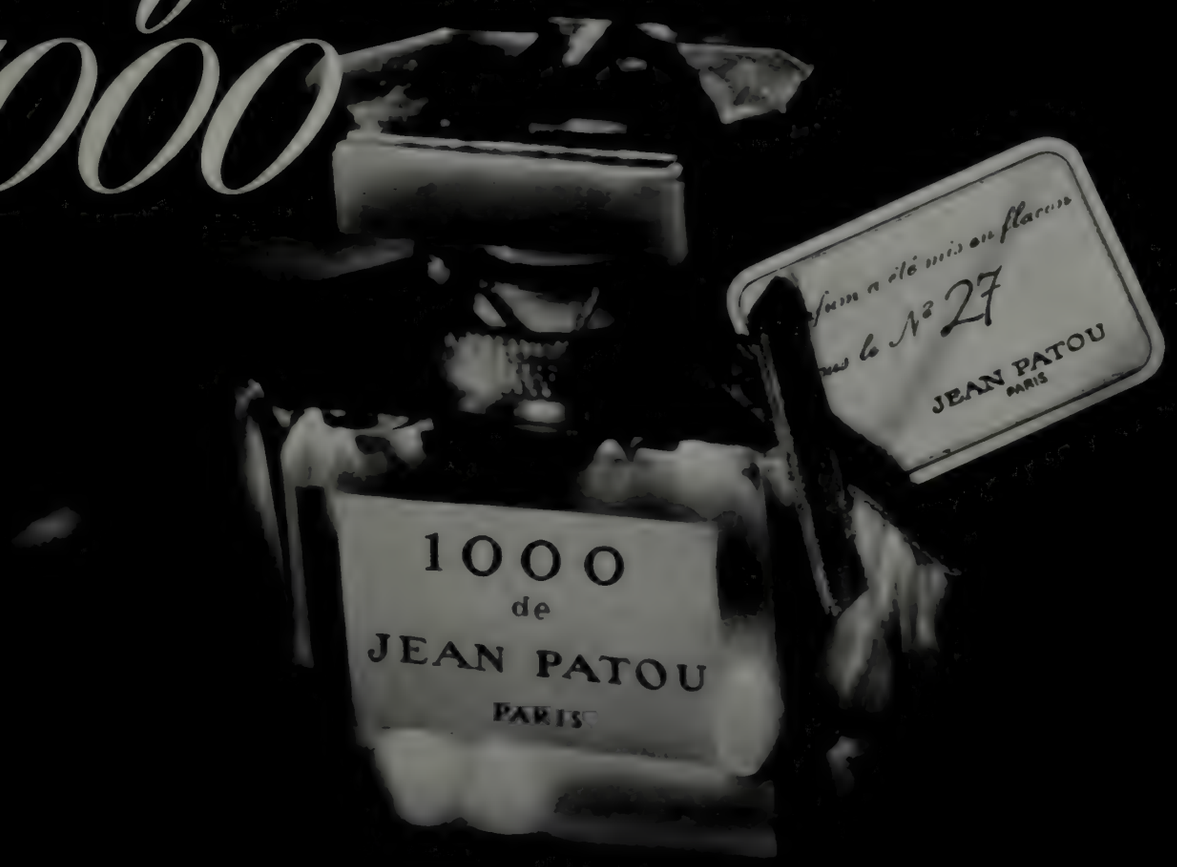


A trompe l'oeil medallion of Diana in Mrs. Lancaster's bedroom complements Georgian plasterwork and 19th-century Gothic cornices.

In the mid-1950s, by which time Mirador had been sold and Ditchley and Kelmarsh were no longer mine to live in, I started to look for a country place of my own. After seeing over a hundred houses, I found *Haseley Court*, in Oxfordshire, which was untouched since the eighteenth century—hip baths, oil lamps and open fires. It had been deserted since the war, when it had been used by the army and as a prisoner-of-war camp. I came upon it by accident; I was searching for another house, and turned to the left instead of the right. It was a glorious day. The house was unlocked. The former gardens abounded in rabbits and hedgehogs. Flowers had seeded themselves in the

continued on page 40

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A Personal Memoir

continued from page 38

grass, and there was a perfect topiary garden in a field of nettles. What a place to spend my old age! I bought it that same afternoon and vowed to leave it overgrown, but the slightest tidying changed all that; I made a kitchen garden out of a field with a couple of stone walls, and from then on gardening took the place of decorating for me. Old Virginia gardens were my pattern: formal layout and



For a guest room at Haseley, Mrs. Lancaster softened Louis XVI painted furniture with diaphanous lace and a cheerful floral chintz.

informal planting, lots of boxwood, tall hollyhocks escaping to the front of a border, and a single violet in the background, up against a wall.

Eight months later, the furniture I had stored from previous houses arrived at Haseley in vans. Somehow, I was sad to see bits of my past life carried in like so many legs and arms, so I stayed on the lawn—with a lump in my throat—directing the placing of furniture inside. Miraculously, everything fitted.

For nearly twenty years I had the most congenial and peaceful haven at Haseley, not least because I was blessed with a devoted and kindly staff—oil to the wheels of life. But with changing finances, all that has evaporated like mist—or almost all. Now I am thankful to live in a cottage

continued on page 42



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A Personal Memoir

continued from page 40

(the former coach house at Haseley facing my old kitchen) in the same lovely rural surroundings, and to be allowed still to have the care and enjoyment of the garden I made.

Also, for over ten years I have been lucky enough to have the long lease of a London apartment in Avery Row, consisting largely of the 1821 studio of the architect Wyatville: It is a "maisonette for life," which John



In Mrs. Lancaster's bath, her dressing table, with 19th-century gilt mirror, is flanked by shelves bearing a Staffordshire breakfast set.

Fowler did up with me and which is architecturally suitable to house many of the things I loved best at Haseley, and at Ditchley before that.

I go twice a year to America, to see old friends and to serve on the board of directors of the Robert E. Lee Memorial Foundation at *Stratford Hall*, the ancestral home of the Lees, in Virginia, which is under continuing restoration and open to visitors. Though I suspect I owe my directorship to the fact that two of my Langhorne aunts were instrumental in establishing the foundation, it provides me with the perfect pretext for returning happily—and I hope productively—to my Virginia roots. □

Nancy Lancaster, owner of Colefax & Fowler from 1944 to 1960, discussed her homes with *Architectural Digest*'s editor-at-large Valentine Lawford. This is Part One of a two-part series.

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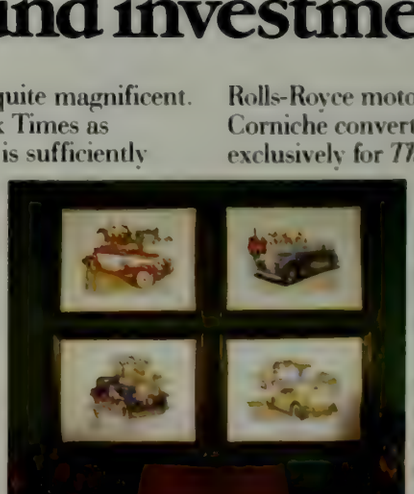
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A Nostalgic Shift in the Winds of Taste

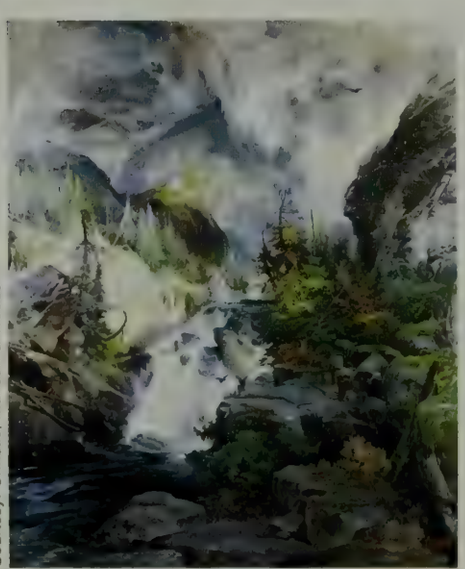


Jane Rady

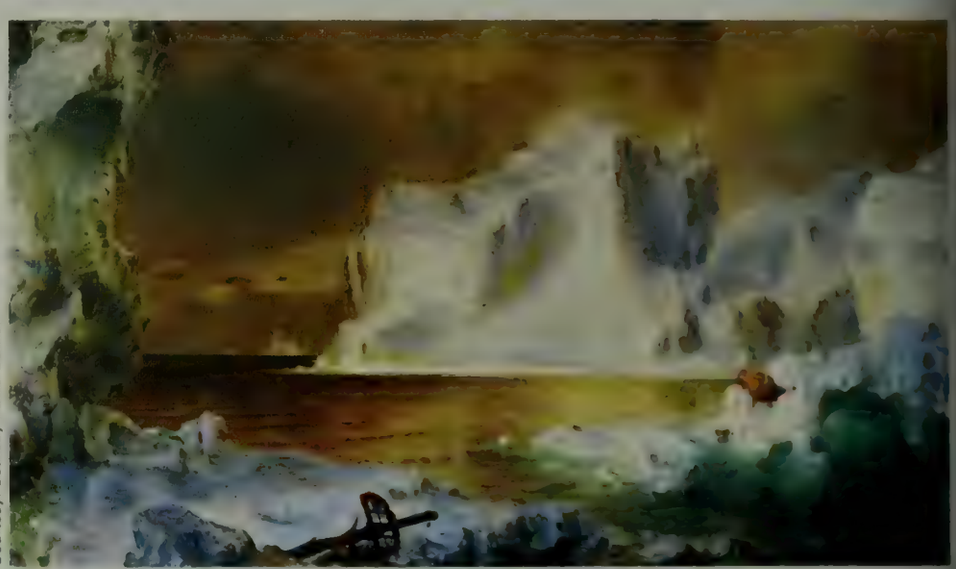
Russell Lynes explores what he calls the current "explosion" in the market for American art, focusing on the upward trends at auction, the enthusiastic crowds at a proliferation of exhibitions, and the incredible magnitude of the Metropolitan Museum's new American Wing.

EVERY TIME the man leaning against the wall at the side of the room near the front nodded his head, the price went up another $50,000. He was holding a red telephone to his ear. When the price reached $650,000, the auctioneer, glancing at a bidder in the crowd in front of him and getting no further response, rapped the desk sharply. "Sold for $650,000 to the telephone bidder," he said.

What had changed hands was an "important" American landscape painted by Thomas Moran. It is called *Children of the Mountain*, signed and dated "Paris 1866." There are no children in the painting, and the mountain may or not be inspired by the Rockies. A few birds are the only warm-blooded beings, and the "children" rendered are a waterfall, rocks, trees, mists and glowering clouds. Transcriptions of nature were not really Moran's line of goods.



Courtesy: Christie, Manson & Woods



Courtesy: Sotheby Parke Bernet

Indicative of the accelerating appreciation of Victorian paintings, Thomas Moran's imaginary landscape, *Children of the Mountain* (above left), sold this year for $650,000, and Frederic E. Church's Arctic scene, *Icebergs* (above), broke American painting records at $2,500,000.

If you like this sort of imaginary, romantic landscape, it is a good one—and a bargain. A friend in the business whispered to me before the bidding started, "It might fetch a million." After all, it had not been many months before this sale, which occurred at Christie's in New York, late last spring, that a painting of icebergs by Moran's contemporary, Frederic E. Church, had been knocked down for $2.5 million at Sotheby Parke Bernet in London. (*Icebergs* is now cooling the Dallas Museum of Fine Arts.) This was peanuts, of course, compared with the $5.2 million for a (to me) not particularly appetizing van Gogh, or $6.4 million for a smallish, gee-whiz Turner of *Juliet and Her Nurse* in Venice, which might have surprised Shakespeare. The Moran set a new record for that artist, and the Church set an auction record for an American painting of any sort.

The prices brought by the Moran and the Church are symptoms of something more interesting than the state of the art market in a time of inflation. They are merely recent indicators of the boom of interest in American art, and especially that of the nineteenth century. So are the recently opened vast American Wing at the Metropolitan Museum in New York and the distinguished exhibition of American landscape paintings "American Light, History of the Luminist Movement, 1850-1875," held last spring at the National Gallery in Washington. So is the publication of a remarkable

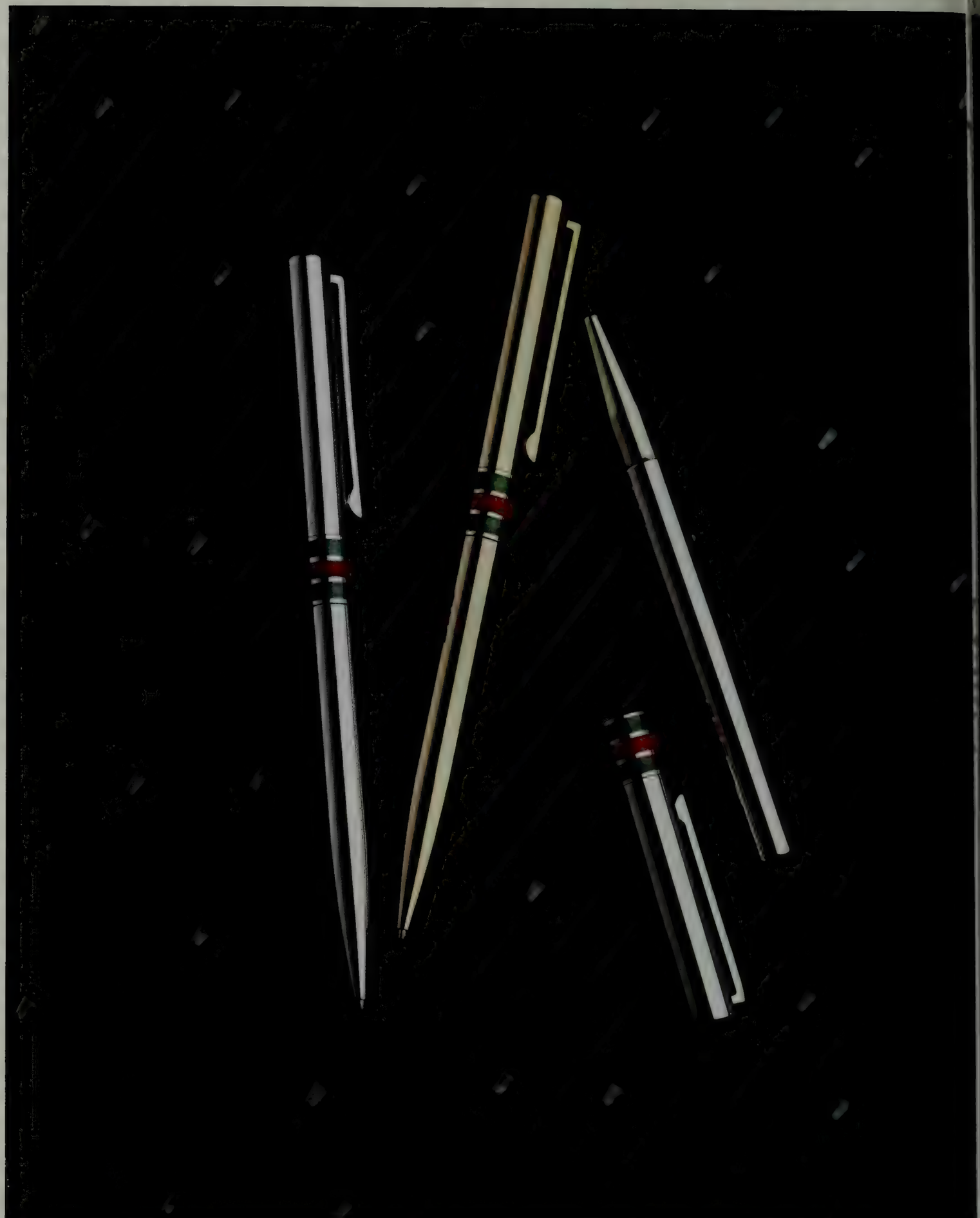
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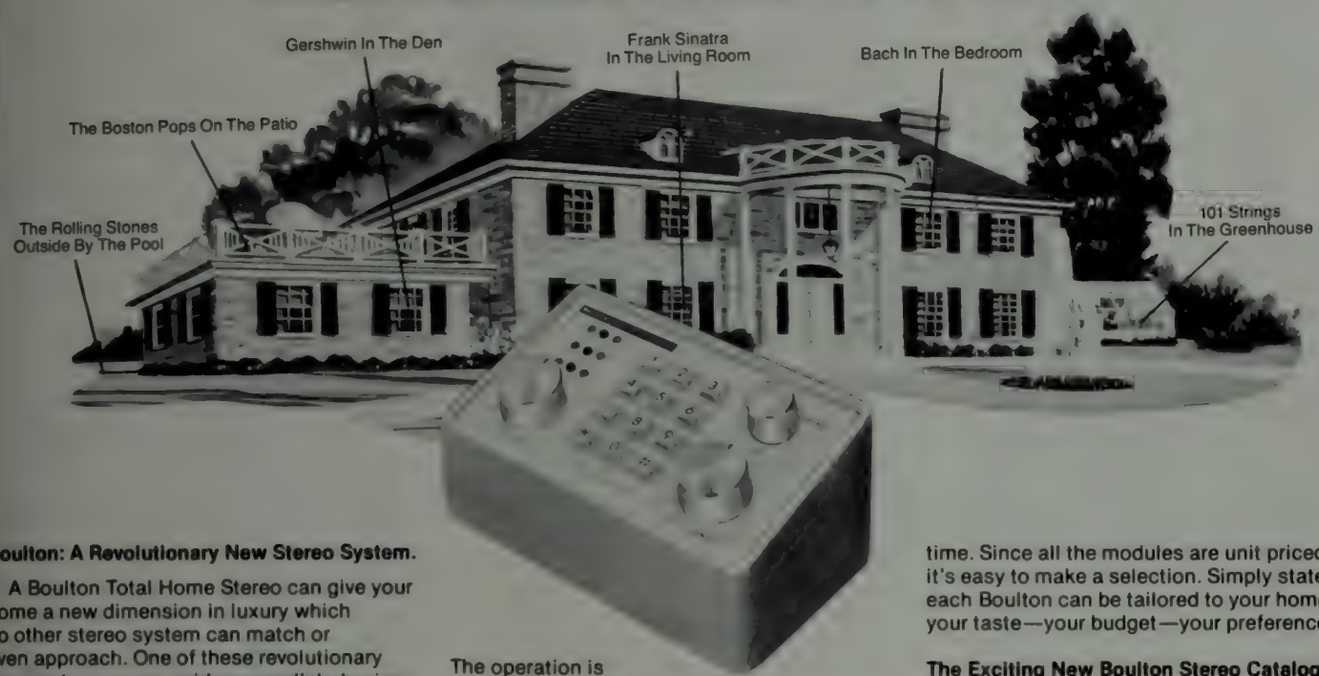
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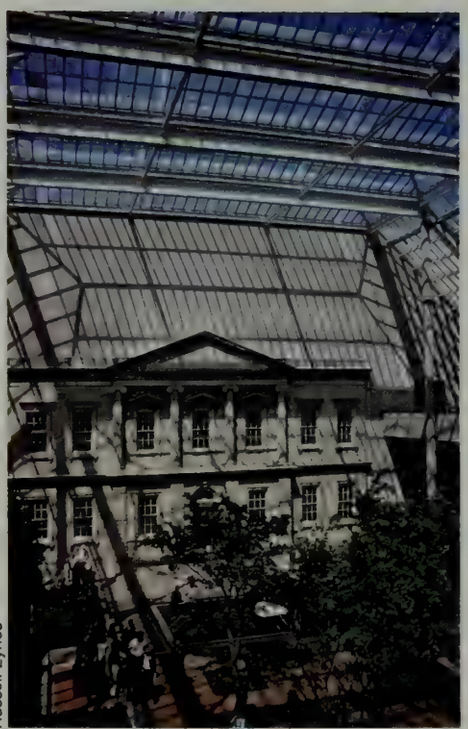
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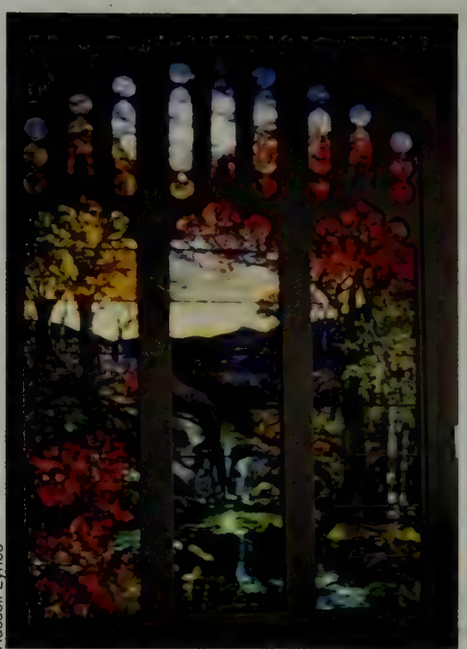
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A Nostalgic Shift in the Winds of Taste
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Russell Lynes

At the Metropolitan Museum, the rescued façade of the 1823 U.S. Assay Office underscores the grand scale of the American Wing.



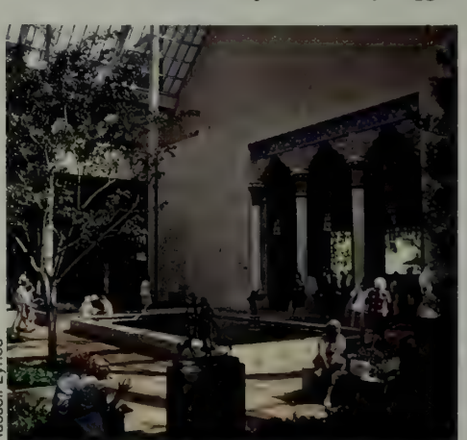
Russell Lynes

ABOVE: Louis Comfort Tiffany's blazing stained glass window, *A View of Oyster Bay*, which typifies the Romantic movement's devotion to nature, is a stunning focal point for a new loggia. BELOW: Across the Charles Engelhard Court is the Moorish-inspired Tiffany Loggia.



Russell Lynes

Moved upstairs from dusky storage at the Metropolitan, American paintings now receive viewing space in galleries flooded with light.



Russell Lynes

four-volume bibliography of this art, by the Archives of American Art. Nothing like it has existed before.

To appreciate the meaning of these symptoms—and there are many others—one must remember that only a very few years ago the works of our nineteenth-century artists were not only out of fashion, but out of sight, in cellars and attics. If they were not sequestered by museums and dealers, they hung over mantels, where they were covered with thick layers of dirty varnish. Paintings by Church and Moran and Kensett, by Cropsey, Durand, Cole and Harnett (one, smaller than this page, of a tobacco can and a pipe, brought $60,000 a few minutes before the Moran was sold) were all well thought of when they were painted, and their makers were reasonably prosperous. A few, like Church, were wealthy. But there was a revulsion against Victorian taste, early in this century, and in a sense, these precious babies got thrown out with the copper baths, the tasseled lambrequins, the antimacassars, and the bell jars filled with stuffed birds. Not only did the private owners of such paintings turn their backs on them, many museums did, also, and those museums that didn't were looked on as musty.

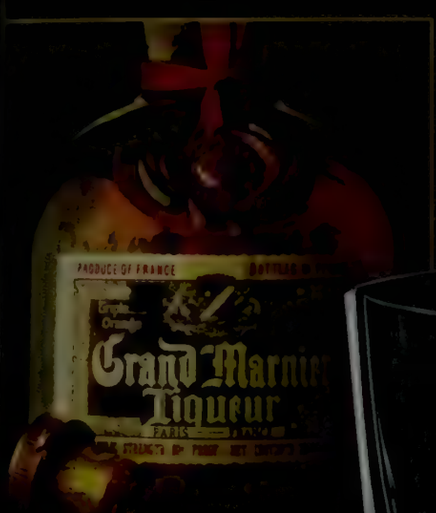
Precisely when the winds of taste shifted and the works of our nineteenth-century geniuses (if that is not too excessive praise) began to come back into favor with a small group of dilettantes, collectors, dealers and curators, I do not know. The first of the nineteenth-century "revival" exhibitions I remember seeing was at the Cincinnati Art Museum, around 1955. But revivals do not originate in one place at one time. There are faint rumblings in many places, long before an explosion such as the one we are now witnessing blows the top off the market and causes hundreds of thousands of people to stand in long lines to get into museums in order to look at what not long before had been considered "dead art."

To be sure, the high prices paid for art have a good deal to do with causing the long lines ("If it cost that much, it must be interesting!"), but a less cynical explanation takes us back to what happened in the arts in America soon after World War II. The recognized center of the art world shifted from Paris to New York. It was on this side of the Atlantic that fresh ideas were being hatched and explored, and many Americans who were interested in painting and sculpture, and who had always looked to Europe as the

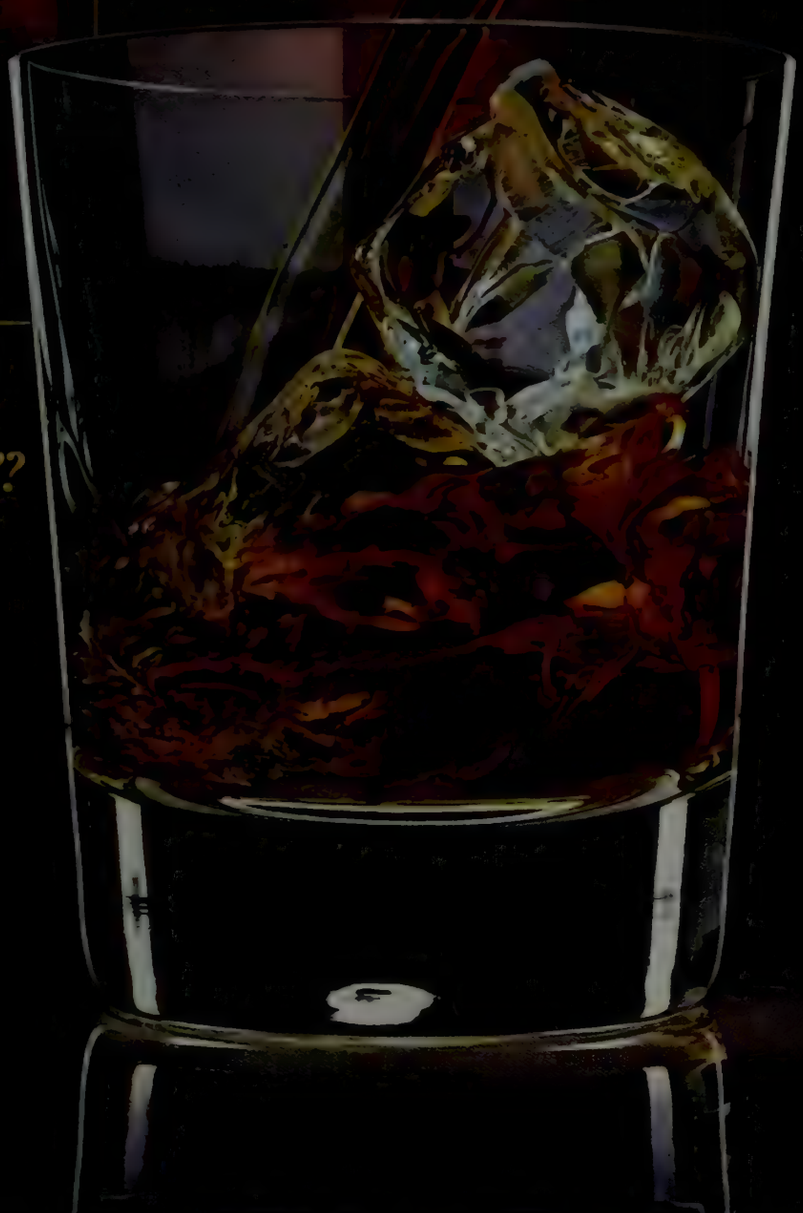
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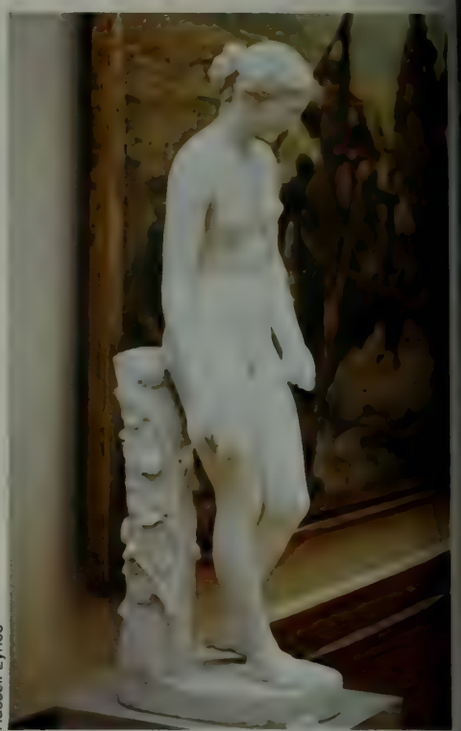
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RUSSELL LYNES OBSERVES

A Nostalgic Shift in the Winds of Taste

continued from page 52



Russell Lynes

In one gallery, W.H. Rinehart's mythic *Clytie* mourns for the sun. To her left is Emanuel Leutze's oil, *Washington Crossing the Delaware.*

source of all that was good (an old American habit), suddenly found that the excitement was here. Furthermore, the constant diet of Impressionists and Postimpressionists was beginning to lose its savor, and anyway, only affluent collectors could afford them. Americans, dealers among them, began to look at what was, and had been for a long time, right under their noses, and they found it not only interesting, but beautiful and sometimes inexpensive. Add to this the national contemplation of its navel by America in preparation for the Bicentennial, and a consequent surge of patriotic exploration, and you begin to have the recipe for a revival.

This is an oversimplification of a complexity of events and sensibilities, but it is a hint at the seeds of the harvest we are now happily reaping. It is a harvest that promises to be more than momentary, partly because those works of art that emerge after a period of obscurity have a way

continued on page 50



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A Nostalgic Shift in the Winds of Taste

continued from page 54



Russell Lynes

Clouds seen through the new wing's skylighted court provide a backdrop for wild-spirited *Diana*, by Augustus Saint-Gaudens.

of retaining their value—and I do not mean only their monetary value. This is because time has put the inferior works in their proper places; contrasts that may not have been obvious at the time they were made become glaring when they are re-examined at a later date. A minor work may be just as à la mode as a major one, when it is created, but fashion is fragile, as quality is not.

It is generally conceded that the greatest collection of nineteenth-century American painting anywhere belongs to the Metropolitan Museum of Art. Never until now has much more than 10 percent of it been on view at one time. Indeed, the curator of American painting had to make do with temporary galleries, and if an important loan show came along, he was the first to take down his pictures and put them in storage, in order to make way for the guests.

The new American Wing, by the architects Kevin Roche, John Dinkeloo & Associates, is bigger than

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A Nostalgic Shift in the Winds of Taste

continued from page 56

most important American museums and when all of it is open, it will provide 150,000 square feet of exhibition, storage and study space. It wraps around the old American Wing—with its period rooms—which dates back to 1924, and it has a splendid courtyard set about with trees and shrubbery, a pool and many sculptures. At one end of it is a loggia from Louis Comfort Tiffany's house, a staircase by Louis Sullivan from his Chicago Stock Exchange Building, and large windows of

The Met's new wing is a symptom of new concern about American art.

stained glass by John La Farge and Tiffany and smaller ones by Frank Lloyd Wright. At the other end is the façade of the U.S. Assay Office, built on Wall Street in 1823, a gem of Federal architecture that was rescued and installed in 1924, long before landmarks preservation was chic. The sky above the courtyard is made of glass, and one of its walls seems to bring Central Park indoors.

But the Met's new wing is only a symptom of the new concern about American art, albeit a spectacular one. The paintings and sculpture and decorative arts that it contains are really the heart of the matter. The new wing reminds me of an observation made many years ago by an instructor at Yale, about the university's newly built, elaborate, Gothic-style library. He said succinctly: "There should be a sign over the entrance that says, 'This is not the Yale Library; the Yale library is inside.' "□

Russell Lynes is a former managing editor of *Harper's* and author of *Art-Makers of 19th Century America*, *Good Old Modern*, and *The Tastemakers*, which recently was republished by Dover Publications. He is now at work on a book about the Cooper-Hewitt Museum.



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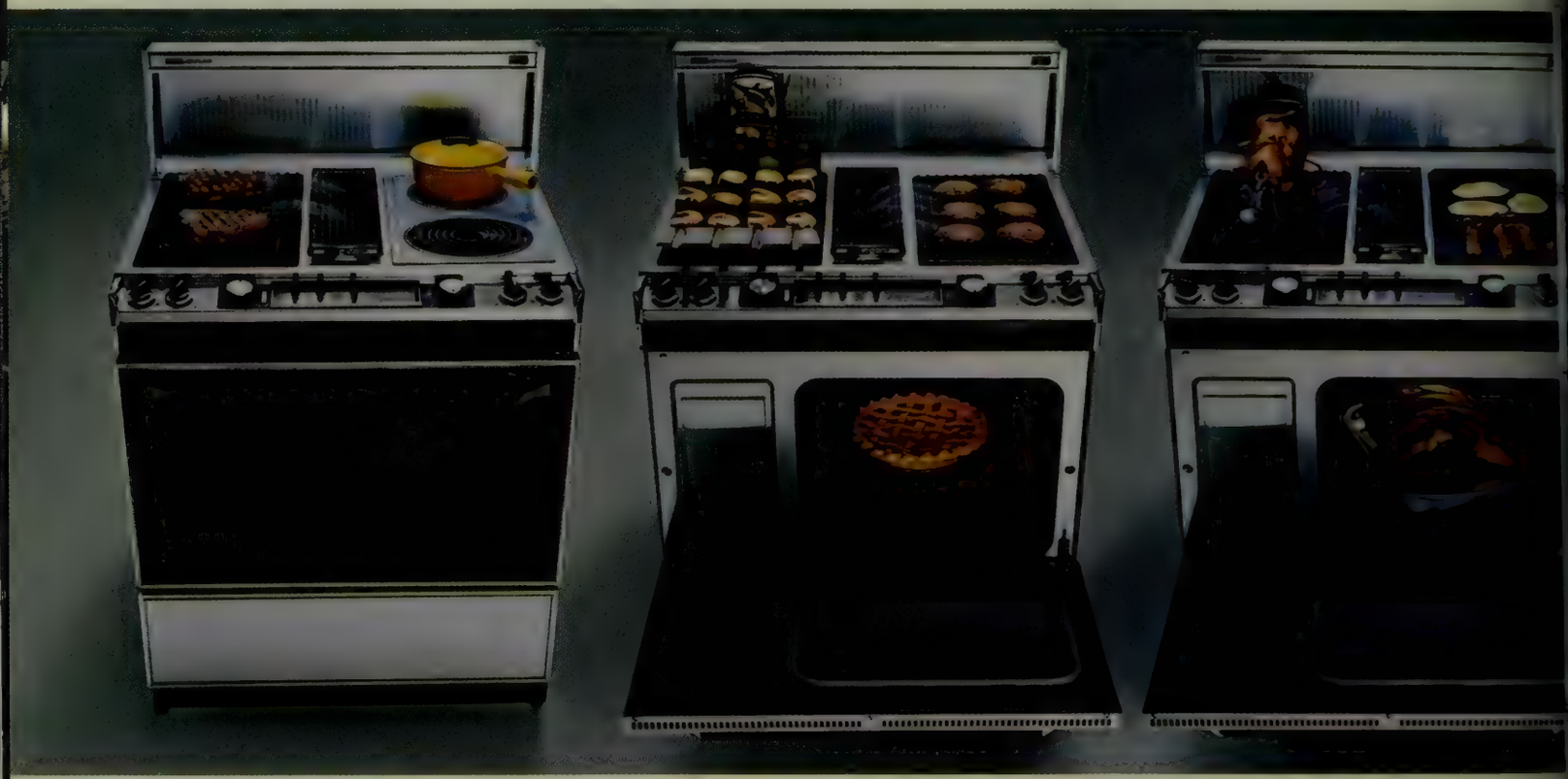

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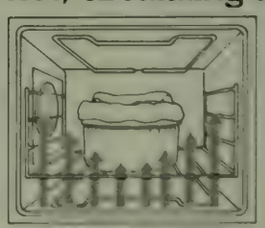
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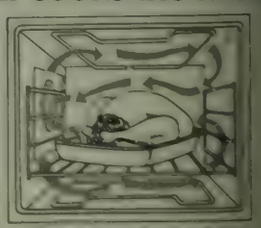
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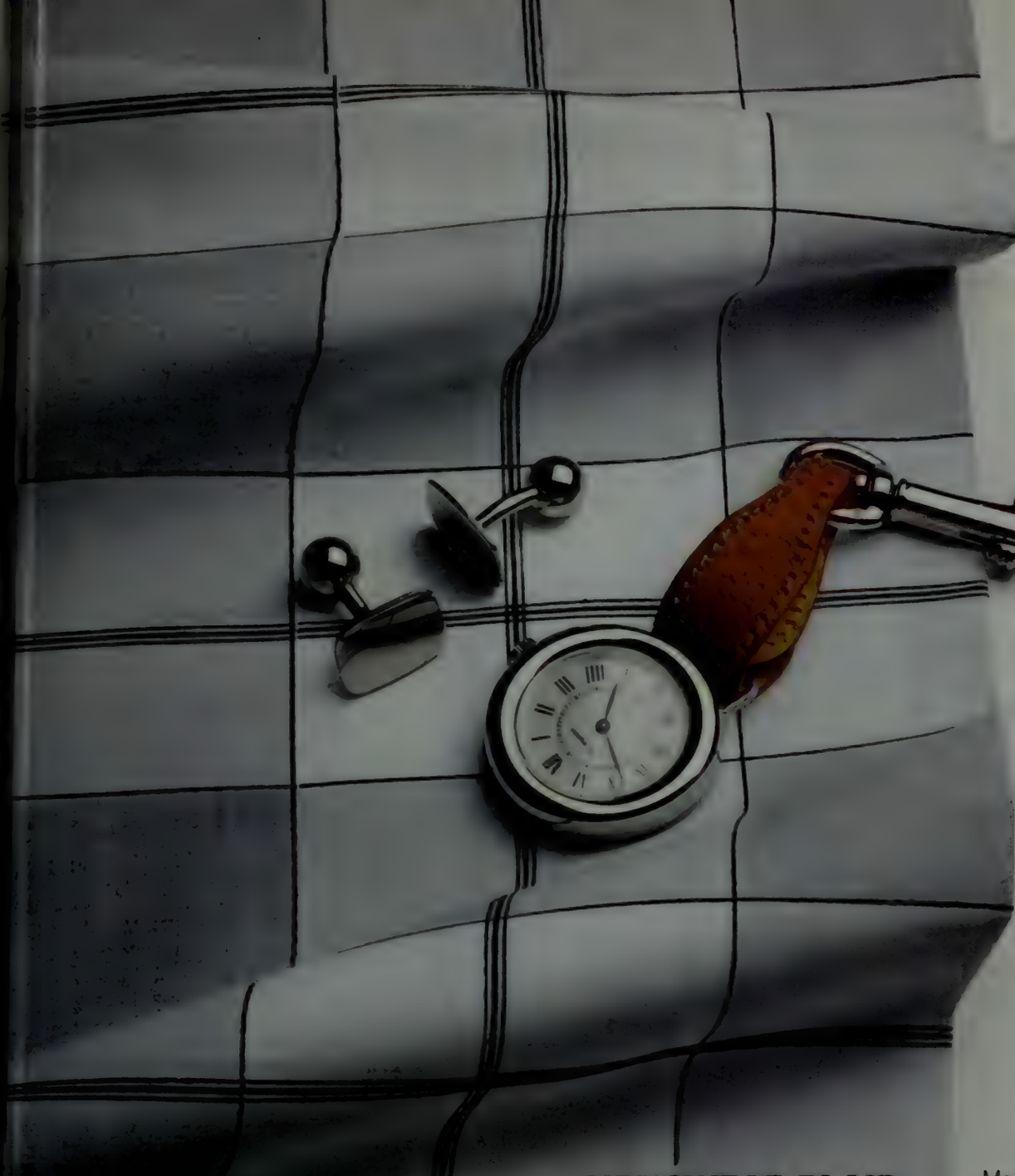
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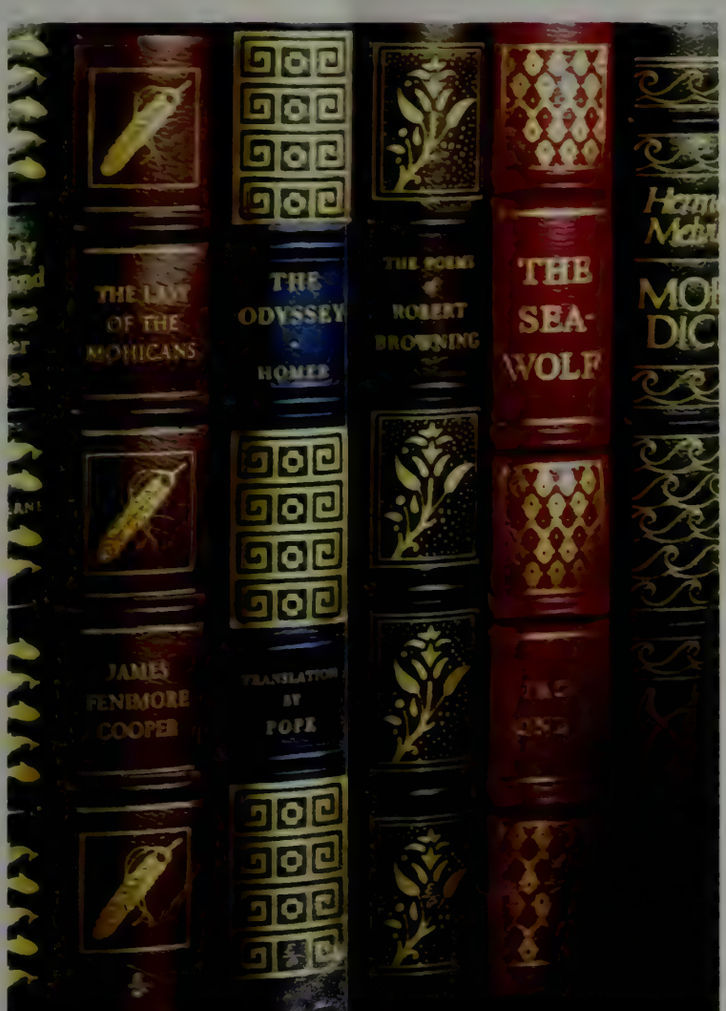
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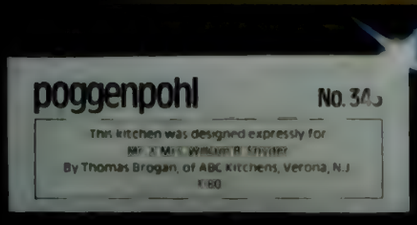
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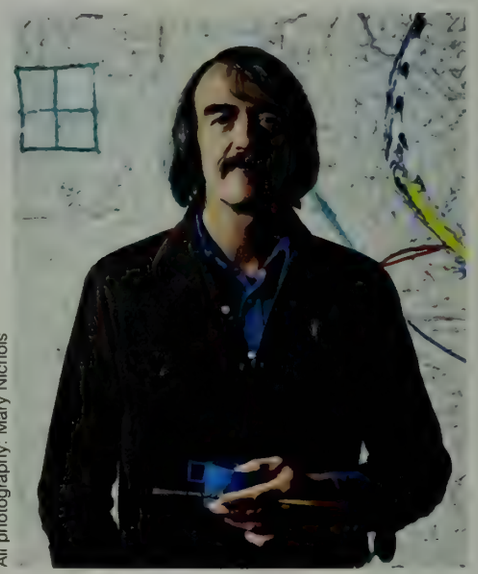
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A Conversation with William Wiley

by Peter Plagens



All photography: Mary Nichols

WILLIAM WILEY is perhaps San Francisco's best-known contemporary artist, as much for his humorously disturbing drawings and watercolors as for his large parquetrylike paintings and lightheartedly enigmatic assemblage sculptures. Within this vast artistic range, Mr. Wiley has managed to incorporate numerous images and elements, from the realistic to the whimsical. His artistic recreations from calligraphic signs are as lifelike as the various fictional characters he portrays are imaginary.





TOP: In the secluded calm of his northern California studio, William Wiley pauses in front of a canvas whose insistent images and enigmatic outlines are signatures of his current expressionistic style. ABOVE LEFT: A three-mile bicycle ride takes the artist from his Marin County home to his wooded studio property. ABOVE: Assemblages, made from found objects, reflect the diversity of Wiley's artwork.

The artist, who is forty-four, lives with his wife, Dorothy, a filmmaker, and their two sons, in Marin County, across the bay from San Francisco, on three acres of land a couple of miles down the road from his studio. He bicycles to his studio, in Woodacre, crossing the decking by the small house where his mother resides, traversing the bridge over the creek and a narrow path leading to the outbuildings; one of those—a big barnlike structure—is where he works.

Wiley's studio is a friendly, semi-Dada "granny's attic," where infiltrating ivy threatens to devour coffee cups and marking pens. "This place has been this way a long time," the artist observes, smiling.

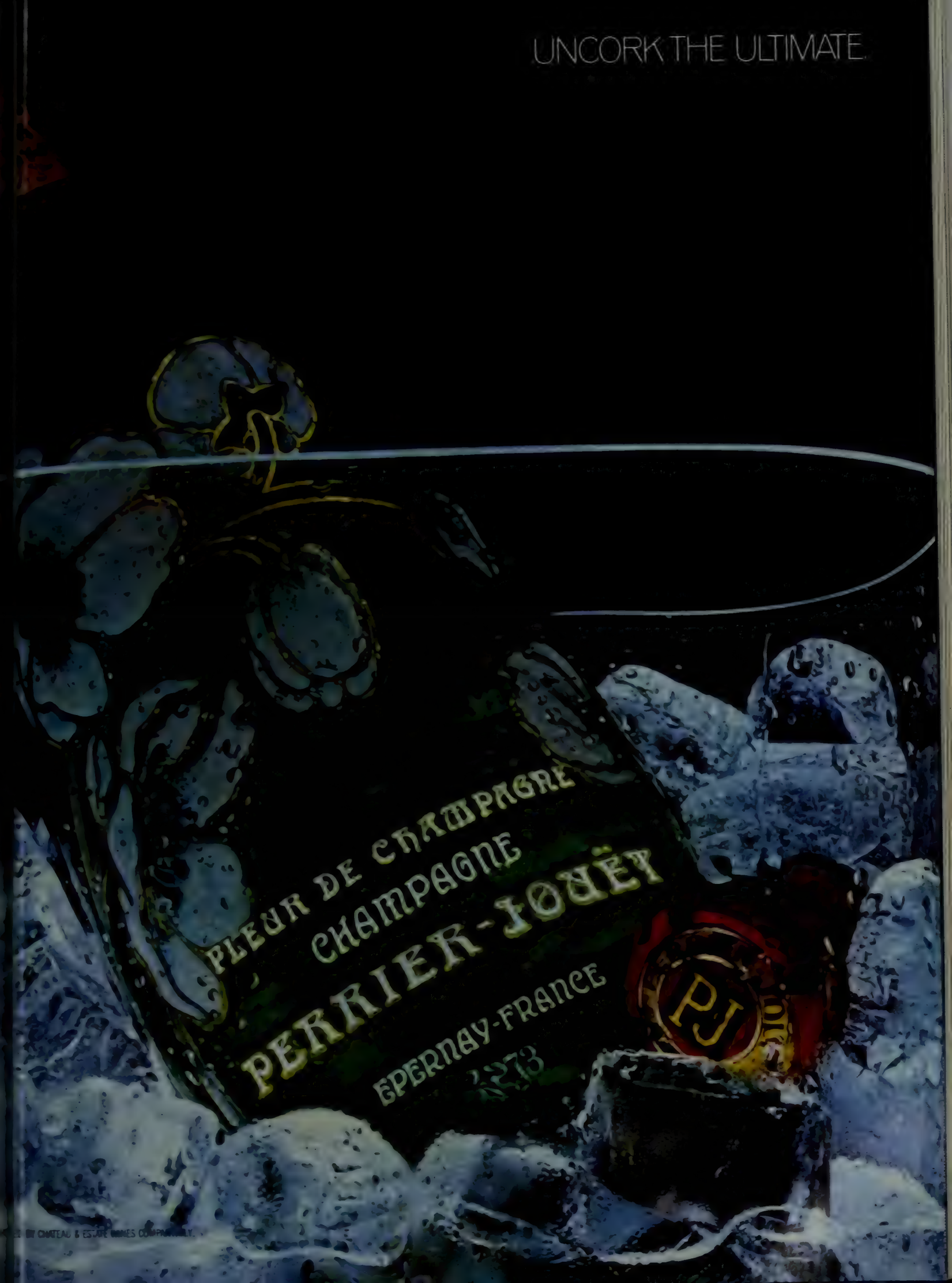
On the wall is a large canvas-in-progress depicting Australia, to which he has been invited for exhibitions and lectures. Embedded in the typical ice floe of Wiley's shapes is an upside-down ("down under") outline of the smallest continent, and on the floor nearby is a crumpled map of it. "I do very little scholarly absorption," he admits. "Dorothy does a little bit more. She found this map the other day because I wanted to do something with that shape." Closer inspection of the painting yields the figure of an aborigine, a boomerang, a voracious Tasmanian devil, and the initials "M.T.F.A."—for *Making Tracks for Australia*, the title. The effect is an uncannily accurate portrayal of Wiley's playful mind confronting—with laconic anxiety—a proposed trip to the other side of the world.

It could be heredity, Wiley feels, that influences him to prefer things a little loose at the ends. "On trips, my father had a habit of pulling into a roadside diner and saying, 'You ever think of selling this place?' One time the owner said 'Yes,' and we ended up living in Texas for a while."

The artist also has lived on a five-acre farm in Indiana, and in the

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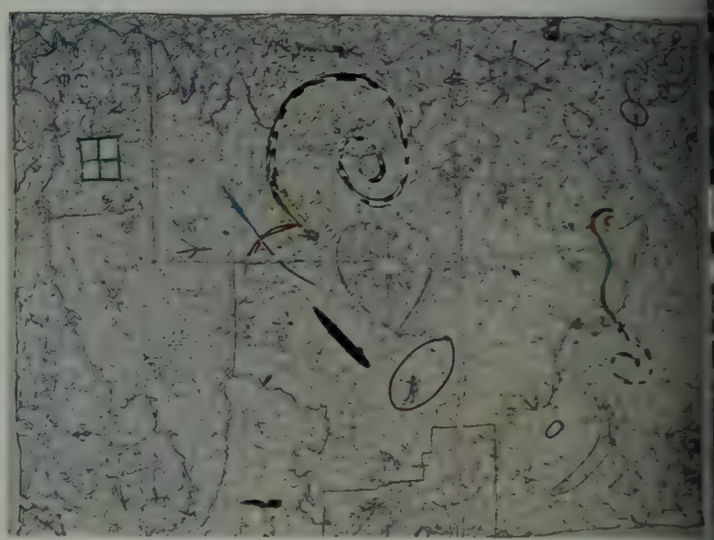


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A Conversation with William Wiley
continued from page 66



Wiley merges landscape and personal experience in the painting *From over the Wall;* rocks and foliage derive from an outdoor scene, while individual symbols stem from memory.

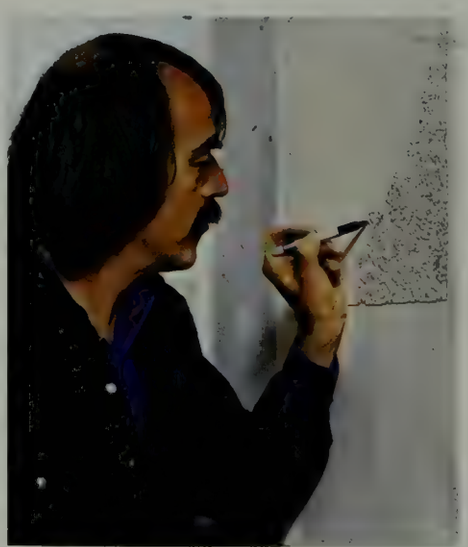


In *Making Tracks for Australia,* wherein a faint backdrop and monochromatic images communicate an aura of incompleteness, the artist visually anticipates a journey to that country.

Pacific Northwest, where his career as an artist began, in high school. He remembers with admiration an early art teacher: "Jim McGrath's teaching structure included a broad, deep support for every form of creativity. The idea of going to galleries and museums in Seattle, of actually being an artist—it was all revealed to me there in Richland, Washington."

Then, at the San Francisco Art Institute, Wiley was able to indulge in a cheerfully unselfconscious eclecticism: "I tried everything. I worked just about every way possible," he recalls. Soon he hit pay dirt: A 1958 painting appeared on the cover of *Art International,* and New York's Staempfli Gallery picked up the young artist. In an art world where most of the reigning Abstract Expressionists had seen their fortieth birthdays before enjoying such recognition, Wiley was considered a prodigy. How did his early success affect him? "The main thing it did, happening that quickly, was to deemphasize the whole business."

Several years later, however, after establishing himself as an eminent young northern California artist,



William Wiley uses a felt-tip pen to produce the apparently random markings that are found to describe a deliberate series of pictures.

William Wiley encountered his "dark night of the soul," brought on by the responsibility of his own growing reputation. It happened, though, within a series of typically Wileyesque contradictions. "I left San Francisco because I was *satisfied* with it," he says enigmatically. But instead of a Manhattan loft, he and his family rented a house with a detached studio and adjacent lake—for $150—half an hour by bus from New York. During that New Jersey winter of 1967–68, he came to terms with his work, the art world, early success, and the awful possibility of not being an artist (he produced no work for six months). He discovered that not only could he do anything he wanted as an artist, but that the only purpose of his work was in doing it. "Anything that happened after that was okay, but slightly beside the point," Wiley muses. "At that stage in my young madness, I got a grip on the situation—through Eastern sources, initially Zen and the *I Ching*—in order not to be totally devastated by it," he recalls.

The mature Wiley style—technically adroit, but psychologically carefree—with outlining and coloring of ironic, even amusing, and always plastic, forms from the aesthetic and personal experiences of the artist—first appeared in the early seventies. It derives from a variety of sources, and has, in turn, been a contagious visual mannerism of the last generation among art students. How does the artist, who taught for ten years at the University of California at Davis, feel about having set loose such a seductive muse? Says Wiley: "Having seen and felt all my various influences—seeing de Kooning pile the paint on and scrape it off, working

continued on page 70

In Europe, many define luxury by how few compromises an automobile asks," says Hartmut Warkusz, Chief Audi Stylist. "In the 5000 Turbo, performance is enhanced without extra cylinders which could compromise front-drive space efficiency and handling. Thus, its turbocharger provides a true luxury. The rest of the Audi 5000 Turbo offers nothing less."

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A Conversation with William Wiley
continued from page 68

with all those artists I like, and going ahead to echo the impulse—I just figure that, in the simplest analysis, art is food. If it's something that's going to nourish you, fine. But every organism has the responsibility, if its food is no longer nourishing, to change to something else."

The images Wiley is painting now include odd calligraphic signs from a book of hobo symbols, given to him by the printer of his lithographs, in

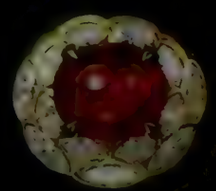


Ivy muffles the whitewashed siding of the Wiley studio, passes through the doorway and even figures artistically in a number of works.

Chicago; a foursquare checkerboard grid from the small enameled plaques designating historic houses in Eindhoven, The Netherlands; and "Mr. Un-Natural," a character originally derived from the artist's participation in art and theater collaborations at Davis. That whimsical persona—lanky and mustachioed, like Wiley himself, with a false nose and clad in a dunce cap, bathrobe and Japanese clogs, and wearing a small blackboard around his neck—graces a number of Wiley's pictures.

If the generating instants of William Wiley's work are pleasantly puzzling, their terminations are intriguing, as well. How does Wiley know, in the seeming confusion of his studio, when anything is finished? "Until they leave here," he says wryly, "they're all unfinished; when they go, they're finished." □







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Focus for the Connoisseur

A detailed description of notable art and antiques selected from the interiors featured in this issue.

MINGEI, the Japanese wares of everyday use, represent the arts and crafts of the people. The beauty, strength and vitality of this folk craft reflect an unassuming forthright sense of design and execution quite different from the more refined and aristocratic art forms of Japan. An appealing example of *mingei* is this flat-rimmed papier-mâché charger, made to resemble pottery. Its surface decoration, an interplay of a large leaf shape balanced by delicate flower and grass motifs, expresses the Japanese liking for asymmetrical composition.



See page 90

IN nineteenth-century France, the vogue for novelty and the manufacture of facsimile objects expressed itself in imaginative and inexpensive table centerpieces called *cartonnage*. Shown here—as mantelpiece garniture—are gilded, Oriental-inspired pasteboard facsimiles of more costly eighteenth-century table containers, which, when stacked and arranged, become holders for desserts, or simply table ornamentation. Often included in these arrangements are bisque figures, which add another dimension to the aura of fantasy surrounding these pieces.

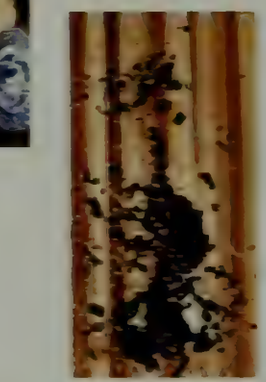


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CHRISTO JAVACHEFF began his career as a student of art and stage design. Later, between 1958 and 1960, he became a member of the *Nouveau Réalisme* movement in France and made his first "wrapped packages" and constructions. This two-part pastel and charcoal drawing, *The Pont Neuf Wrapped, Project for Paris, 1979* includes technical data, and documents one of the most recent of Christo's proposed architectural/environmental wrappings. His transformations make familiar structures or milieus visible in different ways, offering a new perception of reality. The artist's large projects are meticulously planned in the form of sketches and other preparatory work similar to an architect's designs.



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A LEADING figure in the 1950s Parisian avant-garde—which included contemporaries Klein, Tinguely and Christo—Arman belongs to that period of art history when artists of Cubist, Constructivist and Surrealist persuasions rejected traditional aesthetic concerns in order to refashion reality. Skilled in the art of assemblage, Arman creates a new kind of still life, which arrests time by transforming and encasing in polyester resin compressed patterns of fragmented forms. In 1966 he began to present embalmed burnt objects, of which this violin is an example.

DURING China's Golden Age, in which there was a creative outpouring in all the arts, the T'ang Dynasty produced an abundance of tomb art known as *ming ch'i*. Depicting the many aspects of Chinese earthly life, this type of funerary sculpture—comprising figures of humans and animals, as well as miniature dwellings—usually was cast in terra-cotta, and glazed, left natural, or painted; but the figure shown here was stone-carved, and then polychromed, making it a rare example. In keeping with the eighth-century ideal of beauty, this piece displays the portliness and small facial features that distinguished Chinese women of that time. With animated charm, it achieves a monumentality within its small scale.

CHIEFLY CONCERNED with neo-Luminism, contemporary New York artist Frank Faulkner uses acrylics in unique ways to create mysterious surfaces for his tapestrylike paintings. As in this work of 1977–78, a building up of jewellike globules of polymer gel forms a shimmering surface reminiscent of Eastern miniatures and mosaics. Expressing his desire to invest his works with lyricism and atmosphere, Faulkner relates these light-catching patterns of pigment to music—rhythmic harmonies of paint, rather than of sound.



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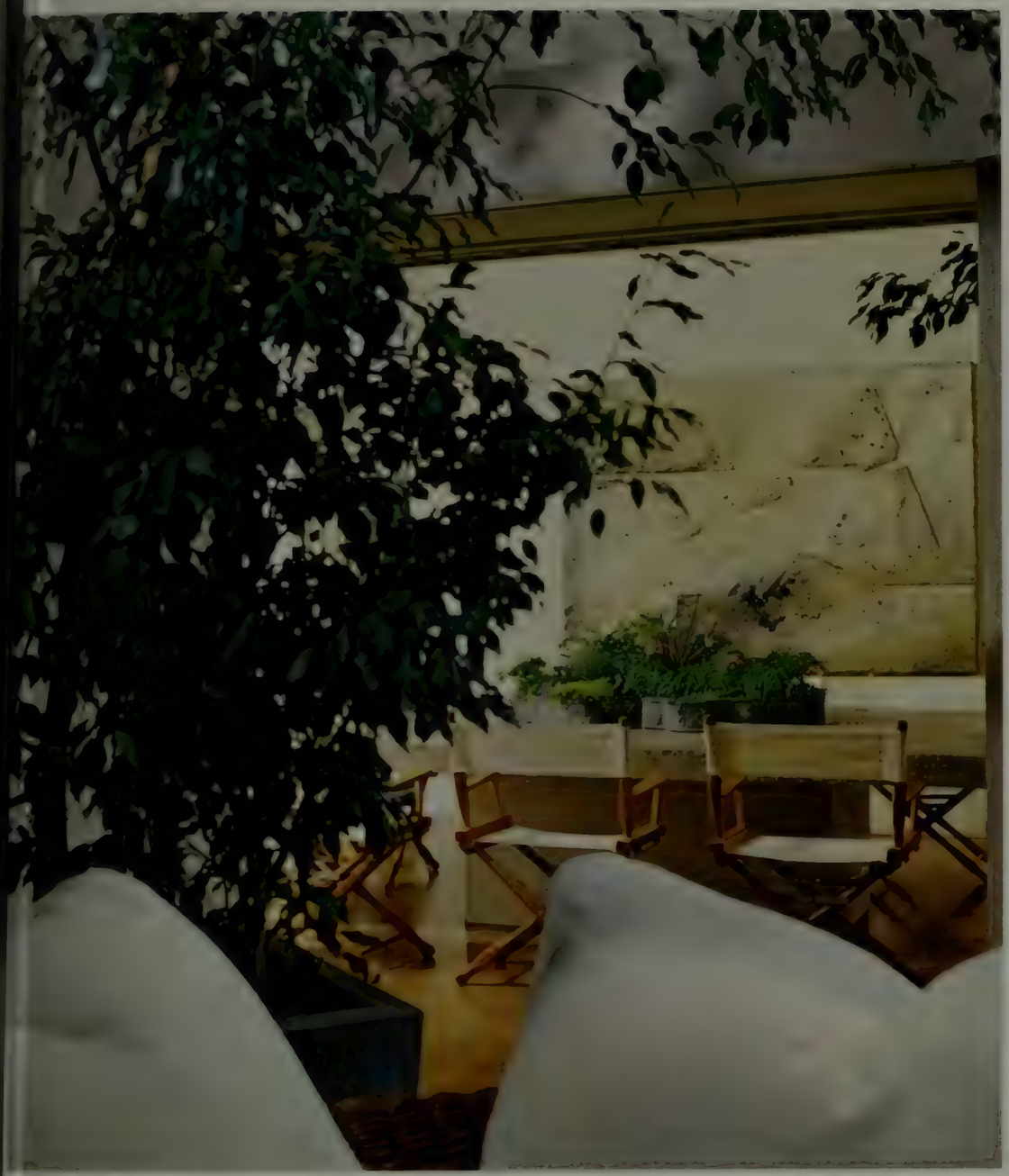


Renewal

Blending Architecture and Décor

INTERIOR DESIGN BY MICHAEL TAYLOR, ASID
PHOTOGRAPHY BY RUSSELL MAC MASTERS





THIS WEST LOS ANGELES HOME, rivaling the best of contemporary architecture, is now thirty years old. That fact alone is surely a tribute to architect Harwell Hamilton Harris, and the sculptural spaces of the house are true to his early training as a sculptor. Actually it was largely as a result of his discovery of the work of Frank Lloyd Wright that his own interest shifted from sculpture to architecture. Mr. Harris, like Wright and like Wright's associate Richard J. Neutra, was concerned with achieving unity between the interior and the immediate surroundings of his buildings.



Designer Michael Taylor and his client Gil Garfield used natural forms and materials to emphasize the modern classicism of a West Los Angeles residence by architect Harwell Hamilton Harris. PRECEDING PAGES AND OPPOSITE: A skylight resembling a shoji punctuates the Living Room's twenty-eight-foot-high ceiling. Trees and river rocks offset the continuity of overscale wicker seating. "We did not need to introduce any color to the rooms, as the changing seasons, mirror reflections and light patterns provide the best possible solution," says Michael Taylor. Philippine vessels and a Loren Madsen wood construction echo the setting's Oriental purity. LEFT: A large window, at the touch of a button, rises and retracts into the wall, giving the Living Room access to the terrace. ABOVE: In the Dining Room, a cement painting by Laddie John Dill backdrops a miniature landscape in lead containers.



ABOVE AND RIGHT: The Studio window reveals the architect's extraordinary ability to make architectural detailing sculptural, and to link the interior with the outdoors. The simple forms of cushions, cast-concrete tables, and a globular lighting fixture, all designed by Michael Taylor, complement the structure's lucid geometry. The projector for the wide-screen television doubles as a seat. A Charles Arnoldi canvas contributes a colorful thicket of painted lines. OPPOSITE: Harmonious design elements recur in the Master Bedroom, where mirrored reflections create a bower of scheffleras. Cement-topped bedside tables offer restful simplicity; a cement painting by Laddie John Dill contributes subtle modulations of tone and form. Lending a neutral accent, carpeting in both rooms is from Stark.





The clean lines of the house so evident today, however, had been masked by many years of accumulation when Gil Garfield purchased it in 1976. Mr. Garfield explains: "I lived not far from the house and used to drive by and admire its front projection. I was intrigued to discover that it was a Harwell Hamilton Harris design. He is known as an 'architect's architect'—highly respected by his peers. I went to the library, and there was the house, fully documented."

Several years later the house came on the market, and Mr. Garfield was ready to purchase it. He sought to restore the structure to its classic design. "I tried to remain true to the house. It is a piece of art, and I didn't want to tamper with it. During the period it was built there was great concern with a home's public areas, and little with vital ones, such as kitchens and bathrooms. As well organized as they were, they were very tiny. I worked to correct these defects without stretching the outer skin of this sculpture—this canvas."

It was at this stage that Mr. Garfield contacted interior designer Michael Taylor, whose work he had long admired. They shared a great respect for the architect, and decided, as an overriding concern, to remain absolutely pure in their design direction. Their solution was to release the home from the cumbersome decorative accumulations that denied its architectural strength. Michael Taylor explains: "Gil Garfield was highly sensitive in recognizing the merits of the house. Most people would have translated the design into Art Déco, but we went in the opposite direction. Instead of imposing elements of decoration, we brought the house down to its true and original self.

"The house now, it seems to me,



has a certain sense of timelessness. This was achieved through attention to proportion and scale, the use of natural materials, and maximum utilization of the spectacular vistas and terraces. We did not need to introduce any color into the rooms, since the changing seasons, seen in mirror reflections and light patterns, provide the best possible solution. The interior and exterior complement each other so well that you never know where the house ends and the garden begins. We extended the terrace and added low walls, so that the house seems to soar above the city. I designed the terrace furniture, having in mind a sort of grand pavilion overlooking all of Los Angeles.

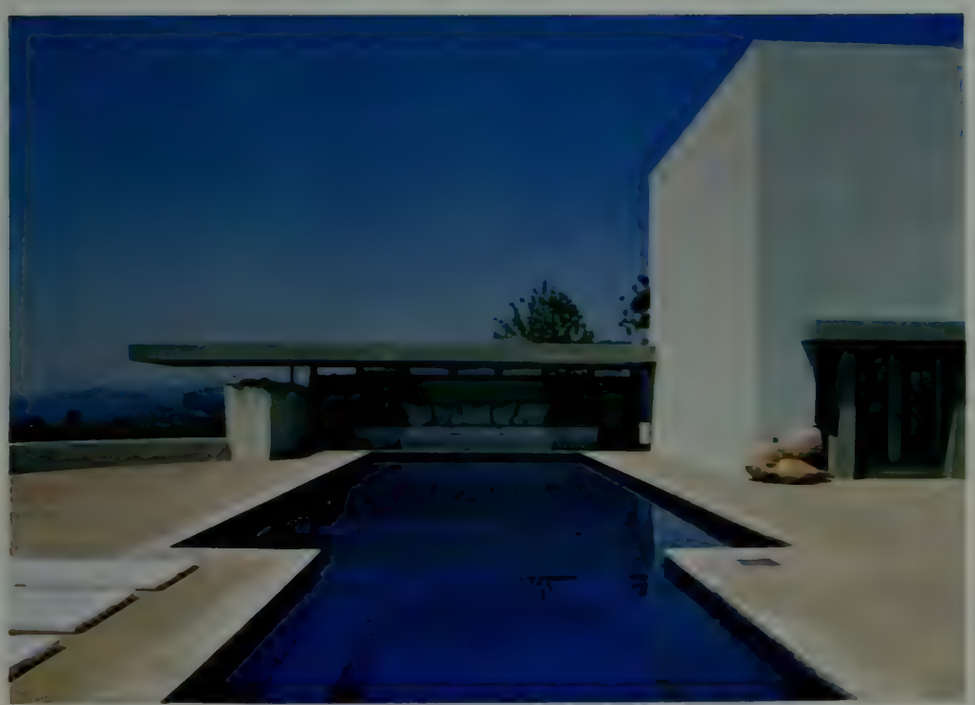
"In any design project there are endless directions to take. The difficulty lies in knowing when to stop. One unnecessary step can demolish a mood. My concept of design is to find, through scale and simplicity, the simplest possible solution."

The resolution of balanced scale is especially critical in a home whose living room ceiling rises to twenty-eight feet, then plunges to seven feet in the adjoining bar. Though dramatically different in proportion, both rooms impart a warm intimacy. Dappled sunlight, reflected and multiplied by mirrors, bursts through walls of glass. Tall trees and overscale seating units provide intimacy for the large proportions of the house.

Neutral elements—rock, wicker, concrete, cotton twill—are used throughout the interior to lend cohesion and to underscore the indoor-outdoor informality of the southern California home. In the living room, river rocks lie like huge turtles in the sunlight, functioning as tables or seating units, and voluptuous pillows echo their forms. The room's central







window lifts and retracts into the wall, allowing the garden to join with the interior. Concrete is molded into tables that are sleek and angular, adding a cool textural element to the design. The forms were designed to exaggerate the architectural conception of the space. A solid concrete dining room table, seating up to fourteen people, weighs three thousand pounds and is supported in the wine cellar below by large beams and reinforcements. Natural wicker furniture, designed by Michael Taylor, is casual and purposely overscaled.

Each material used in the home was selected with precision, to prevent the appearance of a typically "decorated" interior. The result is a design not dated by ornament, but one that will remain valid as long as the natural elements comprising it. Mr. Garfield says of his and Michael Taylor's efforts: "Even though the house is thirty years old, it is a 'tomorrow' house. I wanted a classic design, rather than simply to return the house to the era in which it was built. I think it is only when you work within classic boundaries that a project will retain its purity." □

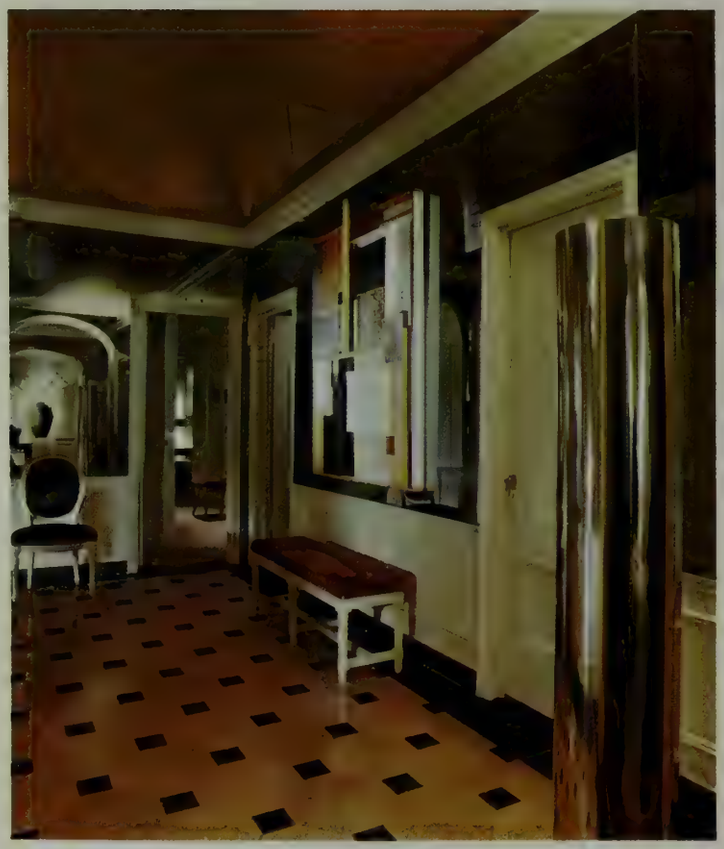
—*Cameron Curtis McKinley*

Classic proportion and scale order both residence and Pool Terrace. "Even though the house is thirty years old, it is a 'tomorrow' house," says Gil Garfield. As in the interior, pristine geometric shapes accentuate the architect's conception of space: Cube stools surround a square table, all of cast concrete; pool floats are sleek rectangles. A sheltered banquette and tables restate the geometric detailing of the pool, including underwater seating. The sun umbrella, by Wicker Works, provides another shaded area, while a trio of rounded vessels exude antique eloquence. A vast panorama of the city rings the setting with splendor.

With Vibrancy

Style and Panache for a Conventional Space

INTERIOR DESIGN BY JIMMY POTUCEK
PHOTOGRAPHY BY PETER VITALE





AS THE STREET NUMBERS get higher on New York's Park Avenue, the size of windows, the height of ceilings and the architectural attractions of the buildings gradually decrease. At about Eightieth Street, the avenue puts aside all pretense of grandeur and quietly continues on its last few blocks north between ranks of sound family-oriented buildings whose stolid façades promise little more than the generally unpromising apartments that lie behind them.

It was just such an apartment—with its long narrow living area and its abstractly Louis XVI hall adjoining modestly proportioned rooms of usage determined more by details of carpentry than by any architectural intention—that Manhattan interior designer Jimmy Potucek was asked to rearrange for Mr. and Mrs. Richard Raines. They are a young couple whose considerable position in the American fashion industry suggested the need for more frankly stylish interiors. When Mr. Potucek took on the project, the Raineses had for some months been "camping out." There was little furniture in the apartment, and they were deciding exactly what they wanted. They saw that the floor plan was intelligently designed and should be maintained along with much of the woodwork, which, if not particularly distinguished, was sound and functional. The fundamental problem was to establish style in an aggressively anonymous apartment, without making even minor architectural changes in the floor plan.

Certainly the wish to summon up

ABOVE LEFT: Geometric clarity pervades the Entrance Hall of the Manhattan apartment Jimmy Potucek conceived for Mr. and Mrs. Richard Raines. A construction by the designer and a cylindrical lamp pose modern contrasts to a Louis XVI banquette and chair. ABOVE: A Balinese mask and a 17th-century Venetian drawing by Celesti enliven a Living Room grouping. OPPOSITE AND FOLLOWING PAGES: A McLaughlin painting strikes a minimalist chord in the Living Room, where dark forms punctuate the light background. An inlaid screen backdrops sofa and chairs clad in Clarence House fabric; carpeting from Stark underscores the wood accents of a Louis XVI chiffonier. Régence commode and lacquered low table.











The fundamental problem was to establish style in an aggressively anonymous apartment.

an entirely different background, without making extensive structural alterations, does create many problems for the interior designer, along with rigid limitations under which he or she must work. More often than not, however, the interior designer does not enjoy the freedom of undefined space and must create a successful décor within existing limitations. To be able to do so is one of the hallmarks of the professional.

Jimmy Potucek did not hesitate to gain immediate control of the situation by simply painting out the interior, with a kind of clean-sweeping inattention to detail. "I sometimes think that the secret to all decorating, if there is one, is a very good and expensive paint job," he says. "Basically you have to create a smooth tautly stretched background. It can be paint; it can even be marble, if you like. But there must be a basic consistency to the background. From this point, you just go on to punctuate it. For me, that's accomplished by maintaining as hard an edge on things as possible, while paying constant attention to the distribution of light and mass, in order to maintain a pleasing visual flow. I like an almost arid angularity and a clarity of language in the placement of furniture and objects. I do start with a rigid plan, however. Then, when everything's in place, I start to violate the plan almost immediately, to create the spontaneity, and even whimsy, the surroundings should have. But first there must be a polished background. I feel that makes obvious sense. Just as I don't have my best suit cleaned at the laundromat, you can be sure I don't start off a new interior with vinyl whitewash."

Mrs. Raines, whom the designer describes as "a woman with a very astute, no-nonsense point of view," had her own clear ideas on the apartment's future interior. The living room had to be white or off-white and had to accommodate a monumental lacquered and inlaid Chinese screen, a gift from her mother, Adele Simpson, a lady with not only a love of travel but a generous sense of proportion as well. Building the room around the screen as a dominant black object in a white space, Mr. Potucek avoided the use of distracting colors. The room, intended to be an area for evening entertaining, for cocktails or for after-dinner coffee, had to be both sensuous and dramatic. It was designed to allow guests to cut compelling figures



PRECEDING PAGES: The otherwise subdued palette is transformed in the Dining Room with earthen tones, outbursts of color, and gleaming surfaces. Fulfilling Mrs. Raines's desire for an all-purpose room, a Hepplewhite sofa and chairs impart informality; elegance asserts itself in the dining table, an orchestration of mahogany, gilt bronze and nickel silver. Photographs by the Raineses' teenage son add graphic interest; a Seery painting exudes volatility. ABOVE AND OPPOSITE: Floral images instill the Master Bedroom with fresh charm. Amid sprays of pussy willow, a Japanese papier-mâché charger adorns a Louis XV–style console, while crisp English chintz upholstery strews cheerful notes throughout. A Louis XV *bureau plat* evokes period glory; an oil painting by Havard counterpoints a delicately carved Middle-Eastern bas-relief. Wall lamps are by Hansen.



against its black and white spareness—punctuated here and there by polished wood and gilt, by reflections of light thrown against the walls.

The master bedroom, in contrast to the living room's staunch formality, had to be soft, serene, restful. Again the designer held to off-white as the dominant color. "I felt the materials should be as plain as possible. I didn't see Mr. and Mrs. Raines against a printed background, or lolling on designer bedding."

The dining room turned out to be the most demanding room of the apartment. "I don't want just a room with a table and a set of chairs around it," Mrs. Raines told the designer. "I want an all-purpose room, where we can sit and talk or read the morning mail, have tea or coffee or a cocktail and, of course, dine and entertain. I want, not a white room without character, but a red room."

Jimmy Potucek recalls that at the time Mrs. Raines explained her ideas for the dining room she was wearing what he describes as "a fetching red terra-cotta color" silk blouse. "The blouse gave me the visual clue I needed for this red room at the heart of what is a very white apartment. I borrowed the blouse and virtually handed it to the painters, saying 'Here, stipple it on the walls.' "

The completed dining room shares in the sparse openness of the other rooms, allowing it to accommodate comfortably three tables of ten for the Raineses' frequent dinner parties, without taking on a disrupted look. Its soberly rich earth tones bring warmth to the heart of an apartment that is still sound and family oriented, but one that is also infused with the theatrical stylishness of contemporary Manhattan design. □

—John Loring

London Townhouse

American Designer Captures the English Feeling

INTERIOR DESIGN BY CARLETON VARNEY OF DOROTHY DRAPER, INC.
PHOTOGRAPHY BY DERRY MOORE

THE LONDON HOUSE in Thurloe Square occupied by an American banker and his family bespeaks the sensibility of that city perfectly. In its subdued elegance, in its atmosphere that is at once staid and homey, in its self-assurance, the house is both unglamorous and plush. Rich pastels—yellows, light blues, pale greens, pinks—prevail. The fine English furniture, the chintzes, the collection of











Vivid color kindles the buoyant mood of a Victorian London townhouse designed by Carleton Varney. TOP LEFT: Pristine detailing accentuates the residence's stately brick façade, which faces the burgeoning gardens of Thurloe Square. LEFT AND ABOVE: A garden theme pervades the Drawing Room, where wallpaper and patterned fabrics reflect the hues of sunshine, fresh grass and flowers. Even an abstract canvas by Robert Natkin shares the tones of springtime. Dark woods anchor the commodious setting, which French doors suffuse with light. A Chippendale hanging shelf bears English porcelains. Near a tiered Queen Anne table, a painting by Lillian Whittaker pays tribute to the English garden. The Victorian cornice, painstakingly restored by the designer, repeats the floral motif. TOP: A graceful archway introduces the Garden Room, framing a glimpse of lush foliage. An antique American pitcher and bowl stake a small claim in this English domain. Wallpaper and printed fabrics in both rooms are by Carleton V.

porcelains, the Chinese pieces—these, too, have a warmth to them, a nostalgic quality, eminently suited to an English residence. The rooms seem to invite the visitor to sit down in them and *stay* inside. This is appropriate, for the English are basically a home-loving people.

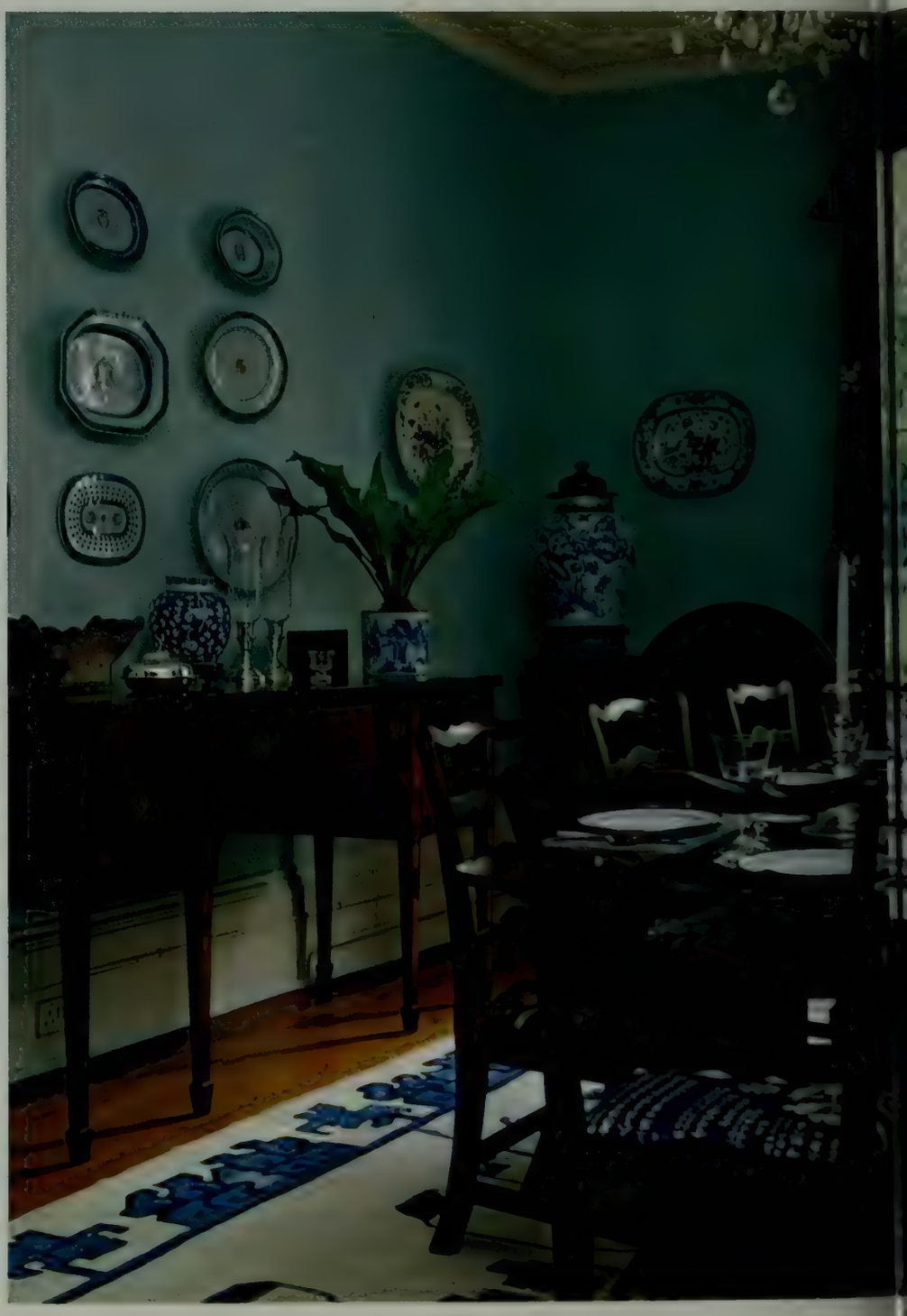
No doubt the American interior designer Carleton Varney, something of an Anglophile himself, understood this quality instinctively, for the interiors he created for the Thurloe Square house offer escape into a place where the turmoil of worldly life can be forgotten and the pleasures of home brought to the fore. In a way, it is an atypical project for the designer; his firm, Dorothy Draper & Company, specializes in larger-scale projects along the lines of grand hotels and corporate headquarters—interiors people pass through, but in which they never stay for long. "I do massive lobbies," says Mr. Varney, "so when it comes to a house, I attack it very differently indeed."

It might be imagined that with all the traveling he does, Mr. Varney's sense of place would begin to blur. This, however, is far from the case, and the house on Thurloe Square stands as proof, enveloped as it is in an aura of cozy domesticity that is unmistakably English. Nor does it lack the personality a home should have. "I don't impose my tastes on residential clients," he explains. "I let the concept for an interior evolve from them." With this in mind, he began the process of interpretation. Not only did he draw upon his clients' notions of what a home should be, but he utilized actual pieces they already owned. "I'm a great one for redoing almost everything a client owns. I rework the inventory, taking what lies at hand. In this instance, I bought very little." Chairs, sofas, tables, a piano—all were shipped to England from America, where the client and his family formerly lived. It was around these givens that the designer arranged his floor plan.

Actually, the design was not arrived at quite so conveniently. The house previously had been owned by a European film producer and director, who left it, as Mr. Varney says laconically, "in poor condition." When the designer came onto the scene, he saw to it that ceilings, moldings, kitchen cabinets, garden accoutrements and nearly every other structural feature of the house were restored to their original beauty.

Harsh contrasts have been banished from the house. Severity and darkness may be appropriate for other rooms in other, harsher lands, but not here in England. In his design Mr. Varney sought to capture the secure settled quality that appeals to the English far more than extroverted theatricality or the sleek analytical look characteristic of much design today. And it is proof of his professionalism that he has been able to assume the personalities of his clients in designing their homes. The house on Thurloe Square has, finally, nothing whatsoever to do with America, and everything to do with an older, perhaps gentler, country. □

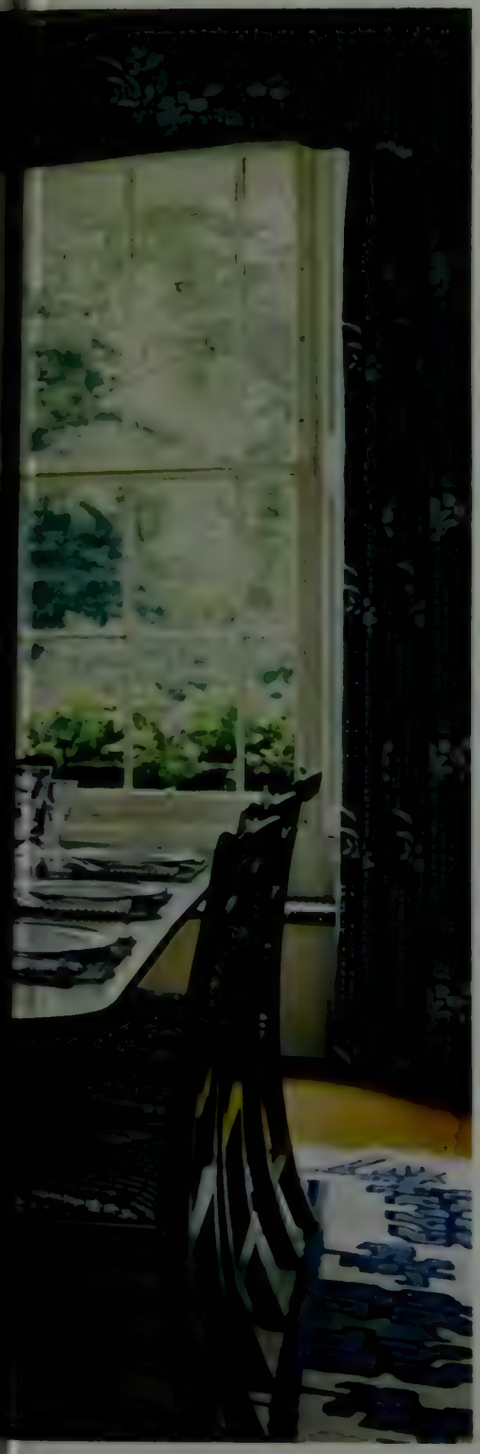
—*Richard Horn*

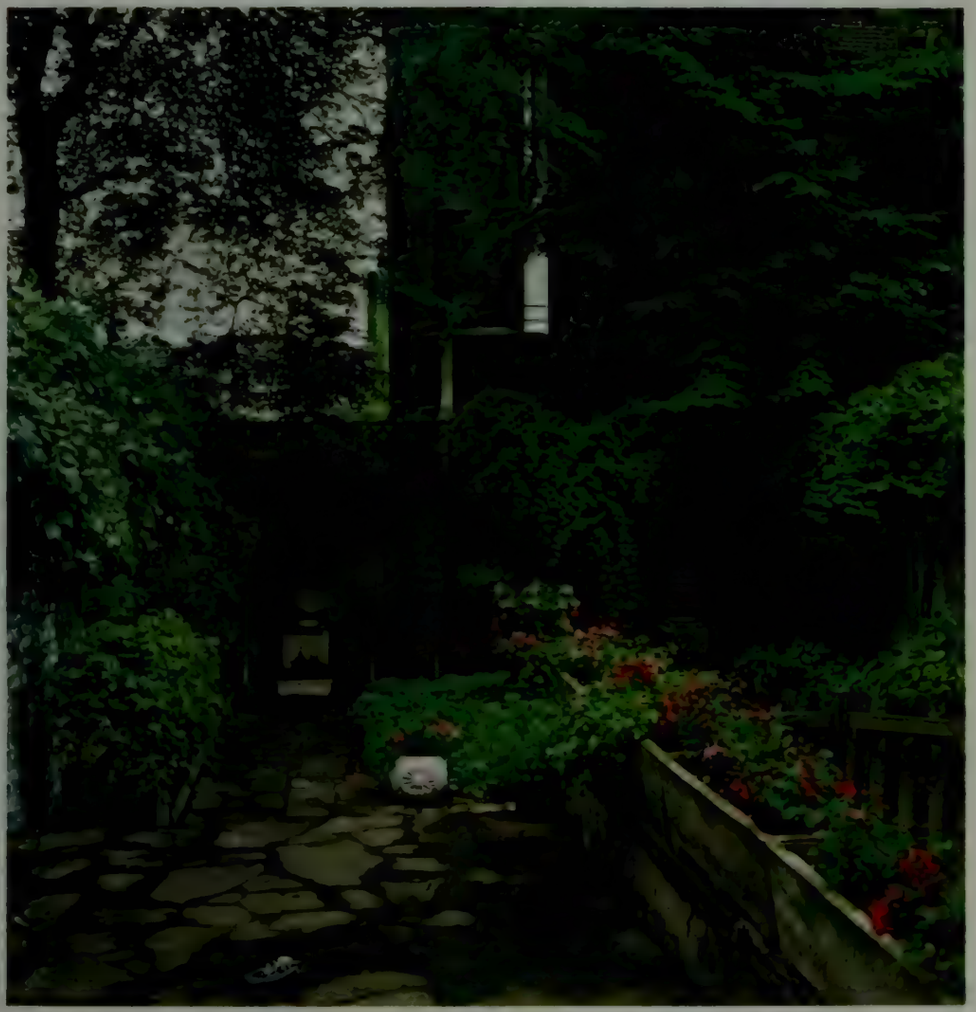




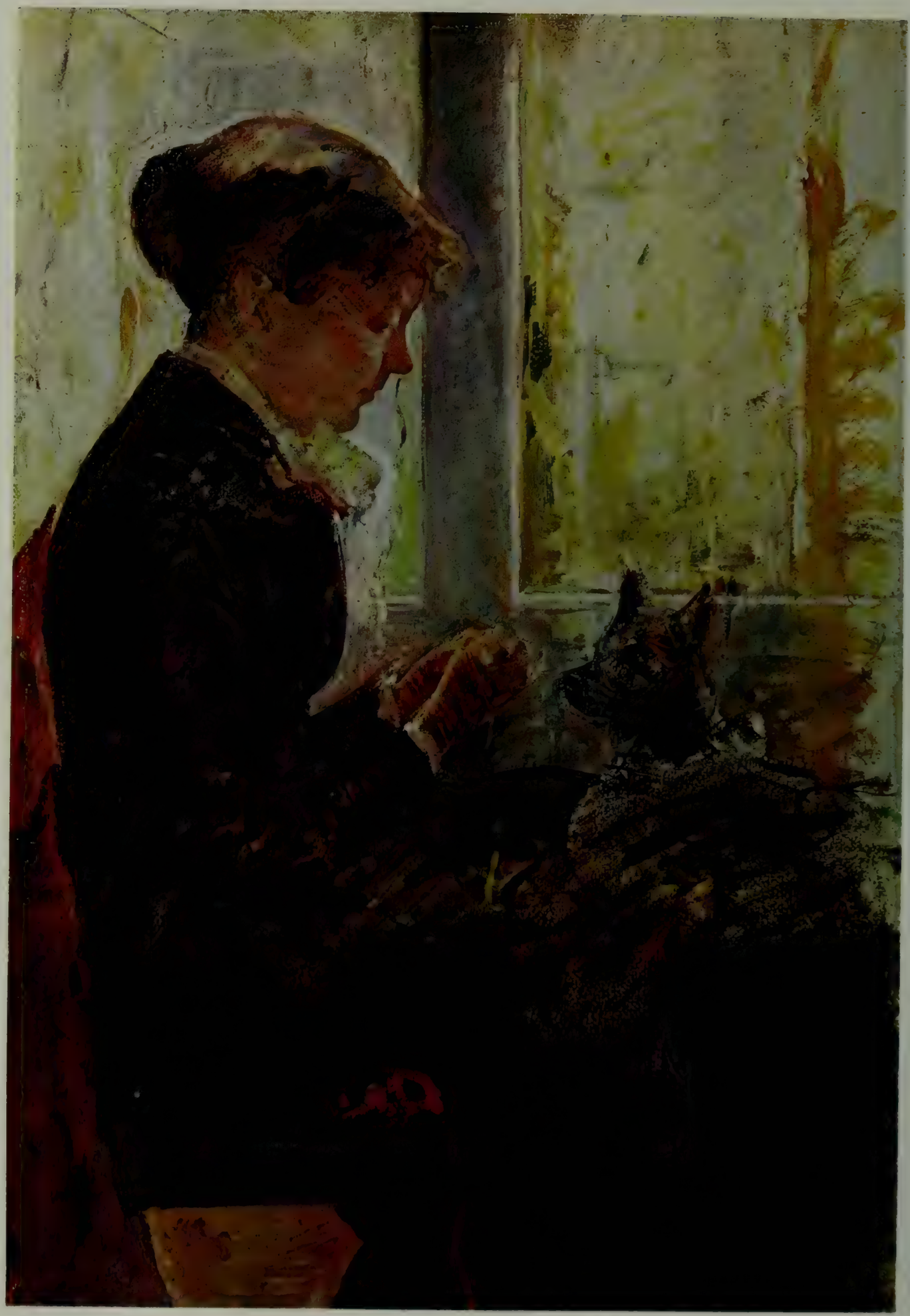


...where the turmoil of life can be forgotten and pleasures of home brought to the fore.





LEFT: More softly keyed color establishes quiet harmony in the Dining Room, where 18th-century American ladder-back chairs attend a Sheraton table. An Oriental influence reveals itself in drapery fabric and chair cushions and in a modern Tibetan rug. Chinese Export porcelain blossoms above the Hepplewhite sideboard, while antique English platters flank a covered Chinese Export jar. TOP LEFT: English floral chintz creates inviting informality in the Library. Above the hearth, a painting by Jean de Botton winsomely interprets the coronation of George V. Nearby, a herd of painted porcine pottery adds a playful spirit. TOP: Nature maintains gentle supremacy in the Master Bedroom; a sweep of flowered fabric encompasses draperies, bedcovering and a bergère. ABOVE: Fuchsias, begonias, and miniature roses nestle in the moist sanctuary of the walled garden.



Art: People and Their Pets

An Artistic and Sentimental Appeal

TEXT BY DAVID BOURDON

AN EGYPTIAN TOMB PAINTING by an anonymous artist of the thirteenth century B.C. depicts a sculptor and his wife seated before a variety of foods. An alert cat, sporting a striped collar, sits under the woman's chair, while a kitten plays on the man's lap. Egyptians expected to live in the afterworld in the same style they had enjoyed on earth. It never occurred to them that they might have to endure an afterlife without their pets.

Artists have been recording the relationships between humans and their feathered or quadruped friends for thousands of years. A small silky-haired terrier stands between the bride and groom in Jan van Eyck's fifteenth-century wedding portrait of Giovanni Arnolfini and Giovanna Cenami. A black cat shares the bed with Edouard Manet's nude *Olympia*, painted in 1863. A leashed monkey accompanies the casual strollers in Georges Seurat's *La Grande Jatte*.

Dogs played a key role in the life of painter Mary Cassatt (1844–1926). After 1890, she spent most of her time at *Beaufresne*, her seventeenth-century château near Beauvais, where she kept a parrot, a pony, a couple of goats and several toy griffons. The artist's creative powers peaked during the decades when she participated in the Impressionist exhibitions, resulting in such vividly colored judiciously rendered pictures as *Woman by a Window Feeding Her Dog*. The expressions on the faces of



OPPOSITE: *Woman by a Window Feeding Her Dog*, Mary Cassatt, circa 1880. Oil, gouache and pastel on paper mounted on canvas; 24¼" x 16¼". A diffuse light spills over an eagerly anticipated repast. Acquavella Galleries, New York. RIGHT: *First Steps*, Arthur Wardle, circa 1920. Oil on canvas; 20" x 12". This warmhearted vignette of youthful discovery recalls the familial sentiments of a more romantic era. Richard Green, London.



the young woman and her pet are skillfully summarized by the bold, energetic brushwork of pastel, while the dog's relatively sketchy body virtually dissolves in a flurry of pigment, suggesting an impatient pet, anxious for the promised tidbit.

A wistful-looking cat is featured in the painting by Georges Rochegrosse (1859–1938), *Femme allongée jouant avec un chat*, a dreamily romantic image of a young woman dressed in a diaphanous gown and reclining on a plump pillow and an Oriental rug. The picture suggests an exotic setting, possibly some sheikhdom where attractive young women have nothing to do but casually loll about in the afternoon shade with their cats.

In England, some country squires have been accused of preferring their horses and hunting dogs to their families. The English do seem unusually passionate about their animals, often displaying considerable connoisseurship about the blood lines and pedigrees. It is not a rare activity for Englishmen to commission portraits of favorite animals. Thoroughbred horses, clever retrievers, prize bulls and brave ratters have been pictured for posterity.

Pierre Bonnard (1867–1947) and his wife spent much of their adult lives stepping over a contingent of dachshunds. Perhaps, then, it is not so surprising that a dachshund frequently sidles into Bonnard's compositions. Although the artist maintained a studio in Paris, he and his dogs generally divided their time between the valley of the Seine and





OPPOSITE: *March and Picasso*, Milton Avery, 1943. Oil on canvas; 48" x 32". Whimsical humor highlights Avery's exuberant daughter and pet. Andrew Crispo Gallery, New York. ABOVE RIGHT: *Femme allongée jouant avec un chat*, Georges Rochegrosse, late 19th century. Oil on canvas; 17¼" x 9". An Oriental motif imbues a sun-dappled scene with an exquisite charm. Josette Catan, Paris. RIGHT: *Woman with Cat*, unknown artist, circa 1900. Oil on canvas; 26¾" x 21½". With a contented expression that suggests purring, a placid cat adds a touch of intimacy to a portrait. Kennedy Galleries, New York.



Paintings of pets and their owners —charming and instructive reminders of the mutual need for companionship.

the Midi. While residing in the north, Bonnard was a frequent visitor at Monet's home in Giverny. Those were occasions when the dogs stayed home, because Monet complained of their yapping, and, worse, of the way they spoiled the borders of his carefully tended flower beds.

Americans are second to none when it comes to including the pets in family portraits. Milton Avery (1893–1965) portrayed an image of his daughter, March, hugging their startled-looking dog Picasso. The deliberate spontaneity of an ungainly pose and the contrasting facial expressions make this one of Avery's most whimsical paintings.

For contemporary artist Will Barnet, who lives in New York City, cats seem to be emblematic of tranquillity. He frequently juxtaposes a cat with a serene, contemplative young woman, as in *Ona When Young*, a portrait of his daughter. There is no physical interaction between Ona and the cat; each appears self-absorbed in solitude. But their relaxed poses suggest a long-established familiarity and an abiding comfort in each other's presence.

Paintings of pets and their owners, though they sometimes can be sentimental, are usually charming reminders of the mutual need for protection, companionship and affection.□





OPPOSITE: *Jaune et rouge*, Pierre Bonnard, 1915. Oil on canvas; 26½" x 21½". Colored harmonies reflect Bonnard's celebration of a poetic domesticity. Stephen Hahn, New York. ABOVE RIGHT: *Ona When Young*, Will Barnet, 1978. Oil on paper; 16" x 36½". A natural camaraderie underlies the preoccupied attitudes of a young girl and her cat. Hirschl & Adler Galleries, New York. RIGHT: *L'Oiseau cheri*, Joseph-Marie Vien, circa 1770. Oil on canvas; 32" x 25¼". Delicately hued, a simple gesture conveys a fond sensitivity. David Carritt Limited, London.

David Bourdon, a New York author whose most recent books are on Alexander Calder and the Mona Lisa, writes regularly about art.

In New Orleans

The Nuances of Locale Preserved in the French Quarter

INTERIOR DESIGN BY VALERIAN S. RYBAR, ASID
PHOTOGRAPHY BY JAIME ARDILES-ARCE



Valerian Rybar's design for a vintage New Orleans home evokes the genteel splendor of the storied French Quarter. ABOVE AND OPPOSITE: Balconies and fanlights embellish the Main House and the smaller Guest House/Pool House, which face each other across an oasis of sculpted tranquillity, a secluded garden in the French style, replete with antique French terra-cotta ornaments.

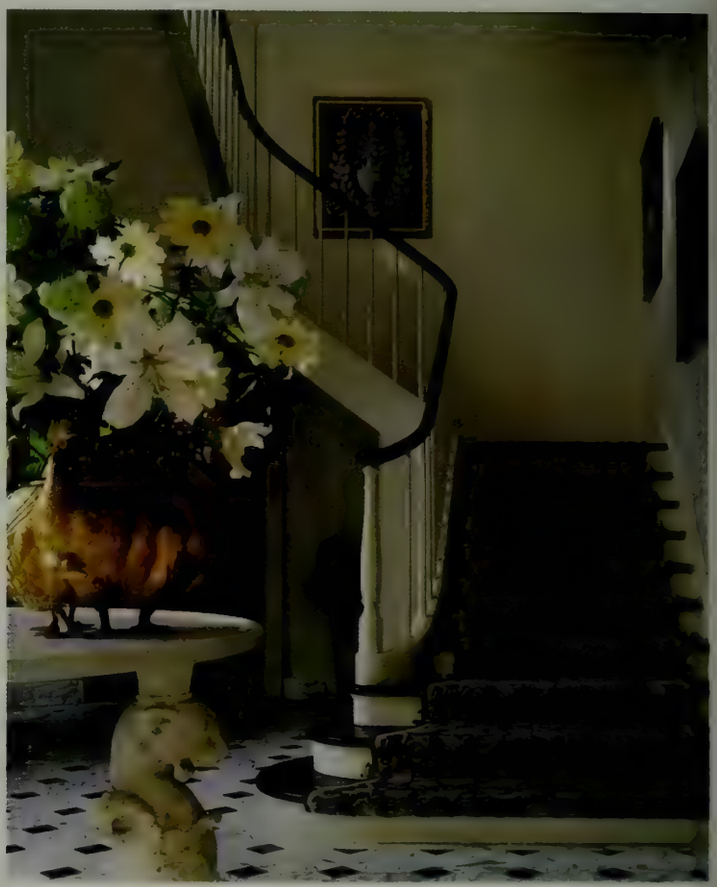
EVER SINCE its founding by the French in 1718, New Orleans has enjoyed a unique position in North America. By reason of its subtropical location and checkered early history—during which it passed from French into Spanish hands and back again over the course of eighty years—it developed an eclectic and idiosyncratic style of building, reflective of many widely different cultures. Unfortunately, the contemporary city has lost the thread of continuity that united all the buildings of colonial New Orleans, with their special response to climate and geography. As a result, it has merged blandly into the American architectural mainstream.

However, by great good fortune, New Orleans does possess almost a



The house has many flourishes directly traceable to what is, finally, an aristocratic sensibility.





square mile of what is literally a treasure house of architecture: the French Quarter. Its gridiron streets are lined with houses in the delicate French tradition, with hip roofs and jalousies, while the Spanish-derived buildings have the tiled roofs and wrought-iron balconies that are something of a local trademark. As in all old and complex districts, the French Quarter has many surprises, and hidden courts and gardens lie serenely sheltered, tucked away from the eyes of the casual passerby.

The disciplined and elegant Neo-Classical house that was acquired by clients of interior designer Valerian Rybar has precisely such a location. Its façade rises above a well-ordered private garden, and inside is a cool and precise interior arranged by a designer who is known for his thoughtful responses to nuances of locale. "I suppose I am what you might call meticulous, when it comes to detail," says Mr. Rybar, "and one of the first things I noticed about the house was the high level of excellence that the architects, Richard Koch and Samuel Wilson, Jr., brought to the restoration. The house itself was built in 1819, and was designed by Gurlie and Guillot, who built many fine houses here."

ABOVE LEFT: Crisp detailing and marble flooring establish graceful order in the airy Gallery. ABOVE RIGHT: Anchored to the Main Stairway with brass stair rods, the carpet runner was specially woven to complement a series of framed Directoire-style grisailles. OPPOSITE: Dark and roseate hues were combined in the Living Room "to evoke the joie de vivre of old New Orleans," explains Mr. Rybar. Warm-toned fabrics of varied textures from Clarence House include taffeta draperies and ribbed silk on round-backed fauteuils, and Brunschwig & Fils strié fabrics on the banquette and oval settee. The light tones of sheer silk curtains and drapery trim from Scalamandré and striped wall fabric from Stroheim & Romann leaven the rich color scheme. Adorning the mantels is a group of Charles X chinoiserie *objets* constructed of gilt pasteboard. Carpeting in this room and on the main stairway is by Patterson, Flynn & Martin.

Interior design is, among other things, the exercise of imagination—even fantasy. And Mr. Rybar arrived at his solution to the problem of creating rooms that had meaning and richness and were more than mere pastiche, by an ingenious route. "I did something that could only be







...a concern for clarity and firmness of tone.



described as a cross between an educated guess and a wild surmise. I assumed that the original owners of the house were, if not European, certainly educated and well-traveled people. I went further, and decided they were au fait with the fashions and the standards of taste of the time. I assumed that they would have had a few pieces of furniture from Europe, and that these pieces were likely to be Directoire, or transitional—perhaps Louis Philippe or Charles X. I believe that when the re-creation of a period is called for, as it clearly was in this case, you need some pattern, some idea to follow. Once you have that, everything falls into place logically. So that is how I began."

Mr. Rybar's imagination, however, did not stop at re-creating the distant elegance of a meeting between two cultures, but also sought to encompass other traditions. The wit of the large red drawing room goes far beyond the classical propriety of other rooms in the house and suggests a lusher, more hedonistic New Orleans, the violent trading and gambling city that Degas saw later in the century. It is a crimson vision that seems to work well with the cooler components of the house. The authority of the designer's hand is evident throughout—from the sapphire blue library with its audacious but satisfying use of Chinese antiques, to the conceit of the breakfast room with its motif of citrus fruit and its spare, refined furniture. The aura of

PRECEDING PAGES: Counterpointing the Dining Room's formality is Robert Walker's mural depicting early views of the landscape around the house. Draperies of silk taffeta from Scalamandré accentuate a collection of Indonesian flame porcelain, including a gaily colored tureen. ABOVE AND OPPOSITE ABOVE: A warm-toned palette and identical treatment of walls, windows and floors unify the Study and Master Bedroom, which are separated by a hallway. Among the study's distinctive appointments are an octagonal onyx table and lacquered cabinets with leather fronts that simulate bookbindings. Gracing the bedroom are a marble-topped Louis XVI mahogany commode, and an early-19th-century Japanese marquetry cabinet from Gracie & Sons, which handsomely conceals a television set.



skill and confidence apparent in Mr. Rybar's work is achieved in many ways, but certain underlying verities are to be found in everything he does: a faultless standard of workmanship, for example, and an attention to the smallest detail. In fact, his concern for clarity and firmness of tone goes far beyond any finicky ordering of stair rod or curtain. It has quite as much to do with confidence and the will to provide the grand gesture. The house has many flourishes directly traceable to what is, finally, an aristocratic sensibility. The entrance hall is a confection, but it is one that never cloys, since it is carried out with a great deal of control. The white marble guéridon that dominates the space is a superbly confident gesture, while the Neo-Classical decorative panels on the stairs are recent commissions by the French painter Rudel. Another example of Valerian Rybar's ability to seize attention and create a sense of drama by the most economical of gestures is seen on the stairway landing, where a single gilded English table with a solid lapis top commands the room with signal elegance.

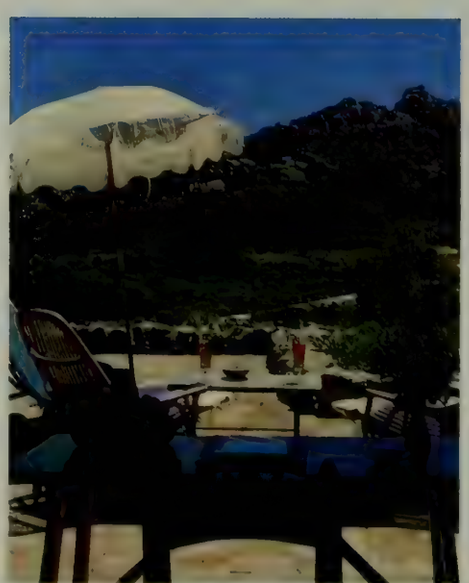
"It is important to have the complete effect you wish to achieve in your mind at the beginning of any project," explains the designer. "In this case I wanted to express the contradictory quality of this glamorous and melancholy city. So I chose a very disciplined, almost severe, frame—the Neo-Classical style—and then allowed myself to wander away from it from time to time. But underlying even the most capricious details in the house is a sense of adherence—of following a carefully worked out regime, if you like. The secret of style is really discipline and self-control. When you have those matters in hand, you can venture into almost any area and never be censured. It is the same with interior design. Once the underlying rhythm, the point of view, has been established, all sorts of deviations are permitted." It is a tribute to the balance and skill of Valerian Rybar's approach to design that this particular New Orleans house is such a lively illustration of his beliefs. □

—Peter Carlsen

A Hotel on the Costa Smeralda

The Restful Charms of the Pitrizza

INTERIOR DESIGN
BY SUZANNE MAGLIANO
ARCHITECTURE
BY LUIGI VIETTI
PHOTOGRAPHY
BY ROBERT EMMETT BRIGHT



LYING LOW on the ground, half-hidden from view beneath a welter of shrubs, flowers and greenery, and blending perfectly with its background of sandy beach, transparent waters, azure skies and exotic rock formations, is the Hotel Pitrizza. It is a complex of separate units built of native rough-hewn stone and linked by a network of paths winding through small gardens and terraces. The first impression is one of unstudied rustic charm, in which nature runs rampant. Further examination, however, reveals the presence of all the necessary creature comforts.

The hotel was built in 1963 by a



consortium headed by the Aga Khan, whose aim was to create an exclusive resort area on this unspoiled stretch of Sardinian seacoast at the island's northwestern end—to protect its natural beauty from the depredations of speculators who might destroy its unique character and upset the ecology. The hotel's location on Pitrizza Bay, just four kilometers from Porto Cervo, is ideal. Thus situated, the Pitrizza's guests—who number fifty-two at maximum—enjoy complete quiet and privacy. In Porto Cervo the facilities of the Yacht Club are at their disposal, and boats of practically any class may be rented. People who sail in their own craft may berth them in the yacht basin. There is also the Cervo Tennis Club, and nearby is the famous Pevero Golf Club, whose course, designed by Robert Trent Jones, is considered one of his three finest creations. To quote Mr. Jones: "When the good Lord was distributing the fancy rocks around the world, this is where He broke the bag."

Sardinia's season is a long one, and the Pitrizza is open from May through September. The Costa Smeralda is particularly beautiful in the spring, when wild flowers carpet the countryside. In May, the dwarf iris grows thickly over the ground, its

OPPOSITE ABOVE AND ABOVE: A tranquil oasis of nature and refinement, the Hotel Pitrizza graces Sardinia's Costa Smeralda like an exotic natural outcropping. To achieve harmony between the hotel and its setting, architect Luigi Vietti designed a rambling complex of bungalows with native stone masonry, and earthen roofs planted to flower in season. Abundant use of local flora enhances the sense of privacy and serenity. OPPOSITE: Set for pleasing refreshment, a sunswept bungalow terrace stretches toward the mountainous landscape.



blossoms ranging from pale lavender to deep violet. Also at this season, the asphodel is in bloom, and its pale pink starlike blossoms enliven the hills and valleys. Later, the red, pink and white oleander blossoms open on bushes as large as trees, and the red hibiscus glow like embers among the greenery. Spring is also a fine season in which to explore the island. There are pebble beaches alternating with those of fine sand, and a rugged coastline of granite cliffs falling steeply down to the sea, under which are grottoes of great beauty. On other beaches, groves of pine and eucalyptus come down to the water's edge. In the northeasternmost area there arise the jagged, towering peaks of spiny rock above the verdant slopes planted with vines, almond and olive trees. In the center of the island loom the Gennargentu Mountains.

Sardinia is well known for its tradition of arts and crafts. The Pitrizza's designers, architect Luigi Vietti and interior designer Suzanne Magliano, made excellent use of native products when decorating the hotel. All the curtains, for example, are made of handwoven white cotton with borders done in a hooked loop of heavier cotton to form a traditional design. The same technique is used to make the bedspreads. Sofa pillows in the lounge are also decorated with this hooked pattern, but the design is worked in wool in a contrasting color, and the motif is one of dancers, deer, exotic birds or phoenixes. Such designs have their origins in the island's deep past, and have not been diluted or tampered with. The white wool rugs in the bedrooms are also made with a raised design, using the same basic technique. Ceramics, too, have always been made on the island. In the hotel, the dining service is painted in the traditional design, although porcelain—not pottery—is the material used. Basketry is another







OPPOSITE AND ABOVE: Designer Suzanne Magliano used native stone and wood with examples of Sardinian craftsmanship—a ceramic vase, chess set and hand-embroidered cushions—to establish a mood of indigenous warmth in the Clubhouse Lounge. Petrified juniper logs border the canopy of the open fireplace, a handsome focal point. FAR LEFT: In the Dining Room, simple appointments emphasize the picturesque coastal vista, which creates a romantic setting for leisurely Mediterranean repasts. LEFT: Sardinian artisanry extends to a bungalow Bedroom, where handloomed bedspreads feature traditional designs. The elemental color scheme echoes the tonal nuances of sea and sky.



A microcosm of the Mediterranean, the hotel swimming pool surrounds a small granite island that remained when the pool was carved out of the rocky shore. Seawater is pumped through sand filters into the pool, while the outflow cascades down a stepped stone spillway to return to the sea. Reed umbrellas and vivid chaise longues dot the nearby beach, a secluded swath of sand adjoining a shallow craggy cove. Development along the Costa Smeralda is carefully controlled, to preserve the area's rugged beauty for future generations.

island art, the usual material being the stalk of the asphodel, which, when dried, becomes beige and brown, and adapts well to the making of trays, hampers and baskets. Woodcraft is still another of the islanders' skills, and there are some antique chests to be found. In the lounge of the Pitrizza and in its entrance hall there are excellent seventeenth-century examples.

The Pitrizza prides itself on having more staff than guests, and so it goes without saying that the service is excellent. Signor Bonomo, the manager, is a fine host, and his wife is equally gracious. They manage to create an atmosphere of easy informality, and the guests are encouraged to feel like *guests*. No account of the hotel would be quite complete without mention of its exceptional cuisine. Among the dishes offered are several island specialties; fresh fish and shellfish abound. The pastry cook is talented, and his desserts are exceptionally good. And especially tempting on a warm day is the cold buffet, and Sardinian wines, although they are little known outside Italy, can be very good indeed. In brief, the Pitrizza supplies everything needed for a relaxing holiday. □

—*Helen Barnes*









Tailored to Success

A Vital and Comfortable Setting for a Woman Executive

INTERIOR DESIGN BY SALLY SIRKIN LEWIS
ARCHITECTURE BY JERROLD LOMAX LANDSCAPE ARCHITECTURE BY RICHARD CORDES
PHOTOGRAPHY BY JAIME ARDILES-ARCE



Designer Sally Sirkin Lewis devised a deft blend of drama and comfort for a Beverly Hills home on a hillside plateau. ABOVE: Strong contrast, recessed lighting and gleaming surfaces produce a mood of mystery in the Entrance Hall. A pair of 19th-century Cambodian lacquered ponies offer an exotic welcome, reinforced by antique Chinese sang de boeuf porcelain vases atop a brass console—all from J. Robert Scott. Pristine terrazzo flooring and deep-toned glass-sheathed walls establish an achromatic purity repeated in a geometric-patterned rug from Stark. Visible through a doorway is a series of Frank Stella prints, artistic echoes of the entrance hall's acute contrast. OPPOSITE: Jud Fine's pole constructions enliven a corner of the Sitting Room, where richly colored pillows on oak chaise longues accentuate neutral-hued canvas chaise upholstery from Old World Weavers.

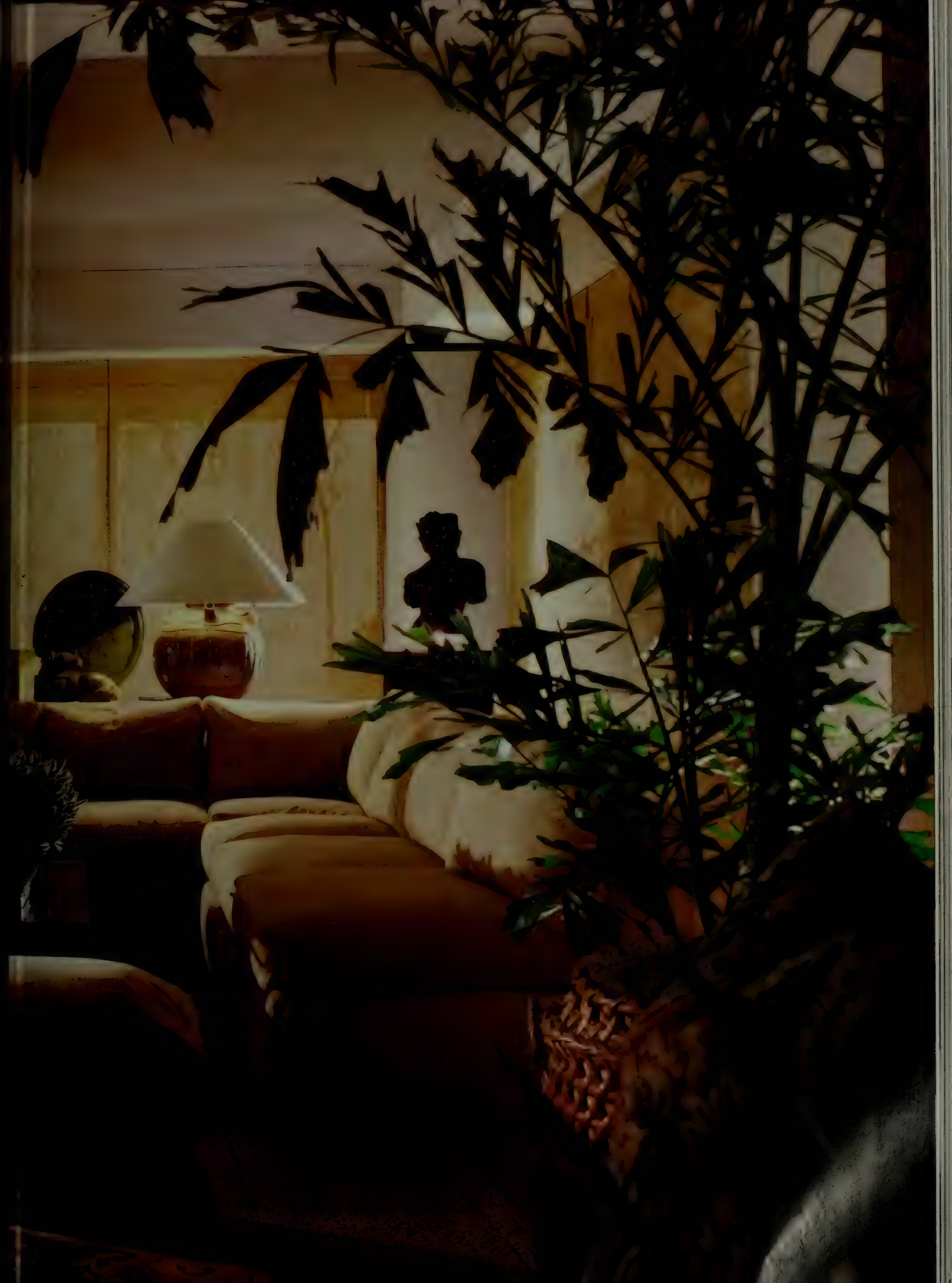
WHEN LOS ANGELES interior designer Sally Sirkin Lewis began to plan the décor of a Beverly Hills home, only one major demand was made. The owner, a woman working in the design field, told the designer to provide "a place where I can kick off my shoes and relax with friends."

Mrs. Lewis could not have been more pleased: "I think the reason she asked me to do her house is that I am kind of low key about my work. I am not out to create monuments to myself. She wanted something that had some excitement to it and yet primarily would be comfortable. It had to have the same casual elegance of the clothes she likes—say, an understated dress in a dramatic fabric."

The designer was blessed with a comfortable floor plan with which to work. Basically a nine-square grid, the house is glass on three sides, with a spectacular view of the city below. Only the master bedroom, office, entrance hall and kitchen are separated by walls—with the living room, dining room and sitting room blending into one free-flowing space.

"Because of the modular design of







PRECEDING PAGES: Muted color and expansive glass walls endow the Living Room with a feeling of airy serenity. A Thai bronze bust, an 18th-century celadon charger from J.F. Chen and a jade reclining horse contribute Oriental grace, while rush matting adds texture and unity. The low table bears a Jacqueline Bez bronze figure. ABOVE: Dark glass transforms the Living Room fireplace surround into a sleek monolith; a Régence-style fauteuil, and a chaise longue clad in tapestry fabric from Old World Weavers, form a distinctive fireside grouping. A jadeite horse and a Chinese celadon jardinière accompany an imposing 18th-century Japanese screen that depicts five mounted samurai crossing a lake to rescue a distressed damsel. OPPOSITE: Adjacent to the Living Room in the free-flowing spatial plan, the Dining Area presents a sweeping urban vista; posed before the far-flung glitter, a 9th-century Byzantine vessel evokes a striking historical contrast. Mingling atop a parchment table from Karl Springer are an 18th-century Japanese lacquer bowl, Tiffany plates, and antique geese in lacquer, ivory and mother-of-pearl.

the house, I wanted to create a homogeneous space," says Mrs. Lewis. Fortunately there were terrazzo floors throughout, with metal strips running through them, redefining the grid construction. The glass on three sides of the house made for clean lines, and no walls had to be eliminated or constructed. "The house was in good shape. I did all the walls and ceilings in white, and used rush area rugs and bamboo curtains throughout. I did, however, redo the fireplace in black glass, and the kitchen cabinets went from brown to ebony." The most extensive change was the addition of recessed lighting.

The owner was concerned with comfort for the spirit as well as for the body. "She wanted to live with a minimum of things—things she truly loved," says Mrs. Lewis. Thus, rather than confining a collection of celadon to a single area or display case, the designer incorporated pieces into several rooms of the house. A celadon horse is found in the living room, for example, and sang de boeuf vases on a console in the entrance hall. She accommodated the owner's love of reading by putting bookcases in the living room and the office. A rosewood Chinese library table—also in the living room—is for stacked books and magazines. There is a library table in the bedroom, and also a nightstand with shelves.

Because the owner is a professional woman, whose time is carefully planned, she asked that the house be as maintenance free as possible. "Being a working woman myself, I understood completely," says Mrs. Lewis. The dining room table is not glass, but parchment: "It doesn't show wear." The banquettes in the living room are done in raw silk: "Very textured and very durable." A Chinese table in the same room is done in a cracked, rather than a smooth, lacquer finish: "It can take



"You see, the owner wanted the bedroom to be soft, feminine, yet basically tailored. It's sophisticated."





much more abuse." The rush rugs were chosen for easy care: "They won't show anything—not ever."

The owner's bedroom represented a new direction for the designer: "It's the first time I've ever done a satin bedroom." She used a champagne bronze silk satin fabric for the four-poster bed and draperies—a shade repeated in the walls, carpeting, and even in the bronze mirror behind the bed. "It's a feminine color, yet not your basic pink and white or yellow and white feminine bedroom. It's sophisticated. You see, the owner's a busy person out in a difficult world. She wanted the bedroom to be soft, feminine, yet nevertheless tailored."

The entrance hall was the last space the designer arranged—and also the most challenging. For one thing, the house is entered through a large sliding glass door that reveals the room to the eye long before it is entered. "I had wanted to do the entrance hall in brushed steel," says Mrs. Lewis, "but brushed steel did not appeal to the owner. I let things stand until an idea came to me. Everything seemed to fall into place when I found a pair of Cambodian lacquered-wood ponies in sang de boeuf. Then I decided on black glass walls to add drama, a geometric black and white rug and a collection of nineteenth-century sang de boeuf porcelain vases. I proposed this new approach, and she said, 'I love it!' "

It was this open-minded attitude of the owner that allowed Sally Sirkin Lewis the freedom to create a unified space, while using contrasting elements. These elements are many: an eighteenth-century Japanese paper screen; a set of prints by Frank Stella; suede ottomans; porcelains; terrazzo floors; rush rugs, ostrich-leather chairs. They all work together to create the comfortable, yet elegant, décor the owner of the house wanted—a setting in which to kick off her shoes and relax with friends, a peaceful haven. □

—Timothy Hawkins



OPPOSITE ABOVE: In the Office, an Ed Moses canvas instills a stimulating unity of pattern and color. Furnishings from J. Robert Scott—a sofa, a metal-and-glass low table and handsome Italian willow chairs upholstered in Lee/Jofa fabric—highlight the work area's gracious informality. Juxtaposed with a pair of fishtail palms, leather-covered floor lamps and recessed lighting cast beguiling leafy shadows. ABOVE: The Master Bedroom's subtle gradations of color inspire a sense of tranquil harmony. A bronze-mirrored wall backdrops the four-poster bed luxuriantly swathed in silk tattersall and Stroheim & Romann heavy satin agleam with a soft luster. Fine bamboo shades provide an uncluttered window treatment here and throughout the house; they diffuse natural light and afford privacy, while admitting views of the surrounding greenery. Sally Sirkin Lewis compares the design for this residence, at once casual and refined, to "an understated dress in a dramatic fabric, simple yet elegant."

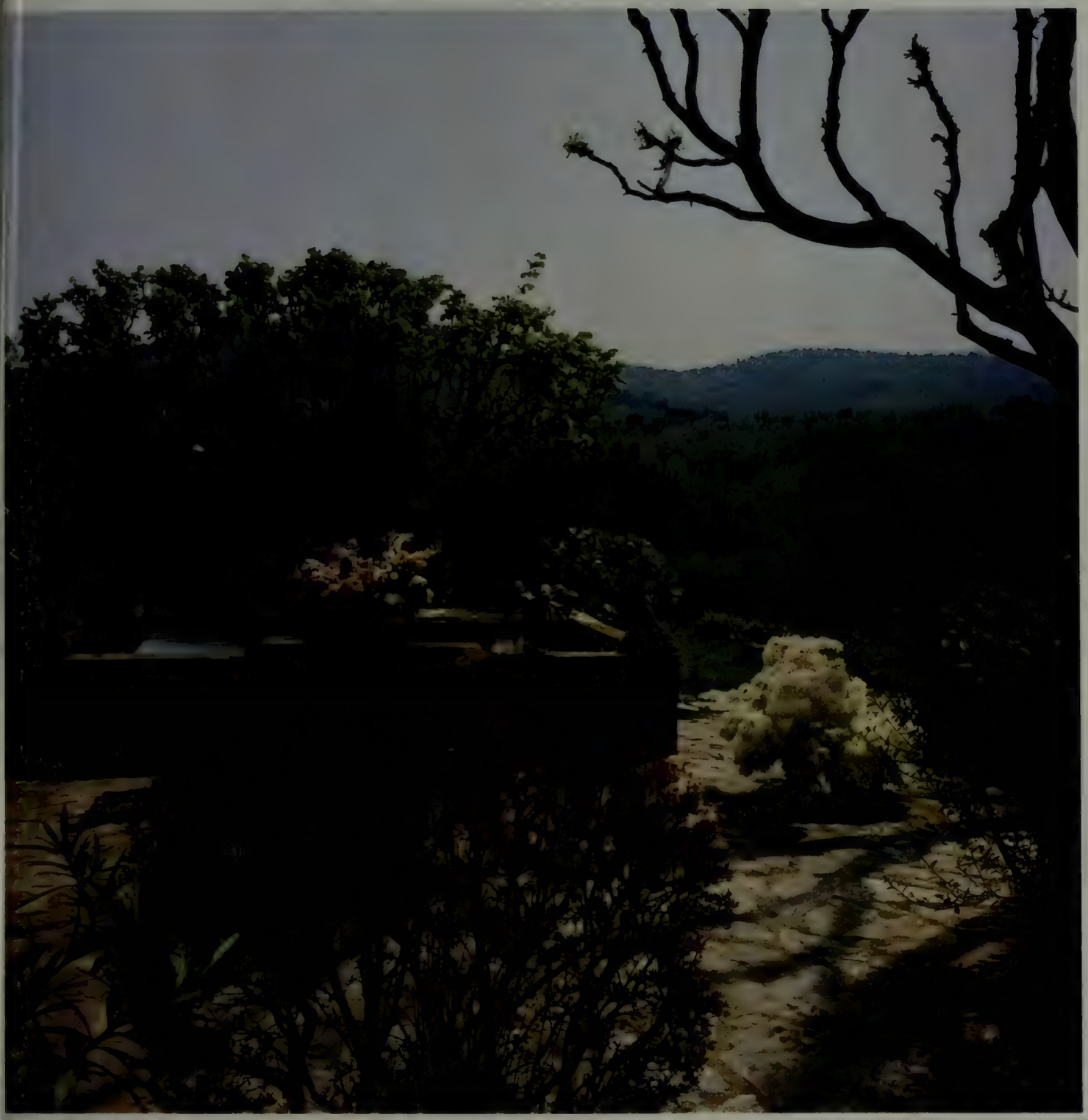


ARCHITECTURAL DIGEST VISITS:

Jeanne Moreau

PHOTOGRAPHY BY PASCAL HINOUS
TEXT BY CHARLOTTE AILLAUD





OPPOSITE ABOVE: Jeanne Moreau became enthralled with a country home near Saint-Tropez while on holiday after her remarkable performance in *Jules et Jim*, directed by her good friend François Truffaut. The house was only a tantalizing memory when Françoise Sagan predicted the fulfillment of a great wish; soon after, Mlle Moreau bought the newly available house. OPPOSITE: Built in the 1850s, the residence embodies the enduring charm of traditional French country architecture. ABOVE: Thickly wooded slopes unfold in the distance.

IN HER COUNTRY HOUSE, the glamorous image as stage and screen actress of international renown seems of incidental importance to Jeanne Moreau. Here, as a matter of fact, few things give her more pleasure than talking about the house itself, describing everything in it with the same affection that is shown by any housewife.

Indeed, for anyone—particularly for Mlle Moreau—the acquisition of a house is something of a love affair. And, like a love affair, there are the moments of decision—and the moments of indecision. Often a house is found by chance and admired by accident. It is put out of mind; it creeps back in; finally it becomes an obsession, impossible to resist. So it was with the actress and her house



near Saint-Tropez in the south of France. Like all lovers past and present, she is now in its thrall.

In 1961, after the great success of the film *Jules et Jim*, directed by François Truffaut, an exhausted Jeanne Moreau came south to rest in a quiet hotel in Saint-Tropez. Once rested, she was certain that she would be moving on again. "While I was at the hotel," she recalls, "some people who wanted to meet me telephoned and asked me to come to dinner. Frankly, I didn't really feel like it, but I accepted the invitation anyway. And so it turned out that I saw this very house for the first time."

It is a large and peaceful house, quite removed from the crowds and the busy life of Saint-Tropez itself. Not far from the sea, it is located in the hills outside of town, and the setting provides an atmosphere of calm, almost Alpine, dignity. In the distance can be seen the mountain range of the Massif des Maures, and on summer evenings the air is rich with the wild scent of the back country. Built in the early 1850s, the house is definitely part of the land and its



OPPOSITE: Reflecting Jeanne Moreau's desire for "a series of different levels," the library opens onto the spacious Living Room through balustraded archways that echo the gently arched windows. An 18th-century fireplace serves as a stately easel for a Picasso drawing. ABOVE: A large abstract painting by Rezvani intermingles the bright essential colors of Provence. Relaxed appointments evoke the warmth of country living. Mlle Moreau comments, "For me, this house has become a family place, a place where my confidence can bloom."

heritage, and in the old days silkworms were bred on the upper floors. "You can see that I was already in love with the house the first time I saw it," says Mlle Moreau. "When I thanked my hosts that night and prepared to leave, I remember telling them to keep me in mind if they ever wanted to sell it. They didn't seem awfully pleased about that idea!"

Nevertheless, the idea of the house lingered in her mind, and she found herself thinking about it from time to time. "I particularly remember one night in Paris after a dinner party. When the meal was over, Françoise Sagan came and sat next to me. She had a new card trick and insisted on telling my fortune with it. Then, after going through all the rigamarole with

"If friends don't
like the house, too bad for them!"
—Jeanne Moreau



the cards, she looked at me and announced solemnly, 'Death will bring a great wish of yours to pass.' Well, I didn't pay much attention—until a month or two later when I learned that, because of the recent death of the owner, the house in Saint-Tropez was for sale. Françoise had been right, after all, and I hurried down to buy it. As it turned out, it took me four years to pay for it completely." And so the work of four years—the interpretation of many different and exacting roles on stage and in films—produced for her in the end a world of old stone walls and a white garden.

Surely this little world seems to represent what Jeanne Moreau has been looking for all her life: roots of her own and a safe anchorage. "My grandfather was an English sailor, you know, and I spent most of my childhood moving from one rented house to another, in and around the port of Littlehampton, in Sussex. Later on, my father, who was in the hotel and restaurant business, fell on hard times, and we began wandering from one hotel to another. Now, even though I am not married, I have a tremendously nostalgic sense of a secure family life—a life, I suppose, I never had. For me this house has really become a family place."

Whenever her busy schedule permits, she hurries back to the house in Saint-Tropez. "More often than not, I bring a friend or two with me, and if they don't like the house, too bad for them! The house comes first." So important is the house to her, in fact, that over the years she has given a great deal of time and thought to its décor and rearrangement. "I tried to preserve all the integrity and style



proper to the period in which the house was built, but certain modernizations were, of course, necessary."

Quite naturally, the house is filled with echoes of her acting career, and mementos of the films she has made. There is, for example, a rug woven by craftsmen in the small Brazilian village where she filmed *Viva Maria*. In addition, there are antique mirrors and eighteenth-century chandeliers and marine etchings—all remembrances of the time she made a film in Venice. Nothing is contrived, however, and objects have been spontaneously placed by her own hand. Friendship means as much to her as her art, and her husky voice grows warmer as she points out the eighteenth-century Italian commode and the leather sofa and the large silver fish given to her by Pierre Cardin.

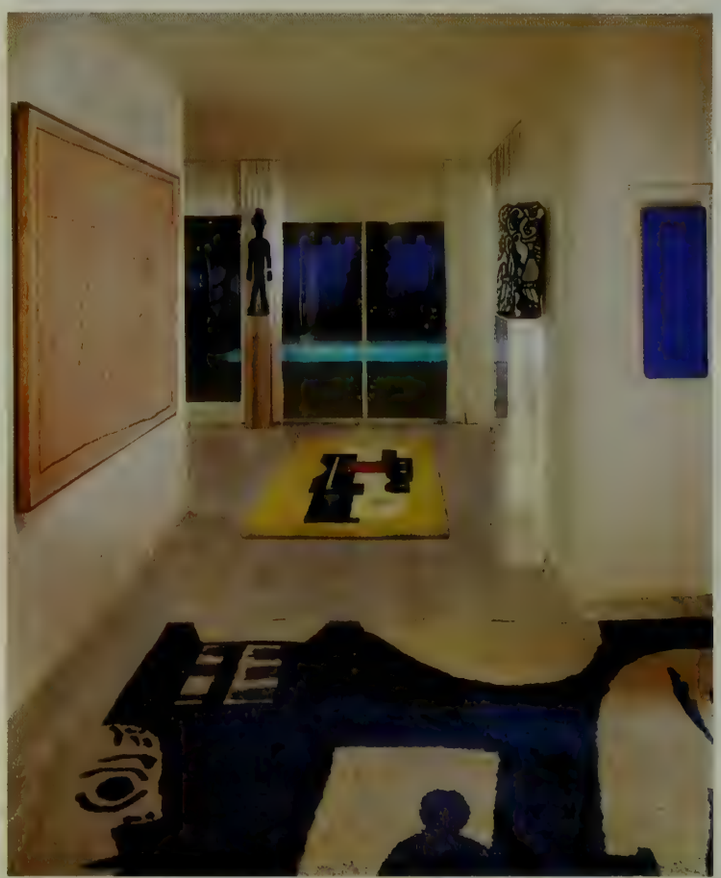
Unfortunately, the time has come for Jeanne Moreau to leave her house again—there is a film to be made in Tunisia, a play to be performed in Paris—and all the preparations and telephone calls make her tired. For a moment her face clouds over like an autumn sky. She does not really want to leave Saint-Tropez. But then, realizing that she can always return to the house she loves, a marvelous smile breaks through, a smile with more than the radiance of a summer day. □

OPPOSITE: In the Dining Room, a 19th-century English commode bears gleaming testimony to delightful repasts. ABOVE: "I tried to preserve all the integrity and style proper to the period in which the house was built," explains Jeanne Moreau. Antique tile flooring, rough-hewn beams and a door adapted from an antique armoire display this sentiment in the Master Bedroom and throughout the house. The 18th-century handpainted Venetian commode was a gift from a dear friend, Pierre Cardin.

The Collectors: An Emphasis on Selectivity

Jan Eric Löwenadler in Los Angeles

PHOTOGRAPHY BY CHARLES S. WHITE
TEXT BY COLIN CLARK





In the Hollywood Hills, art dealer Jan Eric Löwenadler devised an elegantly simple backdrop for his superlative art collection. ABOVE: Rugs by Picasso (foreground) and Léger blaze a trail of color in the Entrance Hall, where a monochromatic Yves Klein painting complements a Picasso fresco and a Dubuffet sculpture. ABOVE RIGHT: Dark-mirrored walls in the Living Room accentuate works by Christo (left) and Rauschenberg. A Chinese chest bears treasures, including a Rodin hand and a Dan mask. OPPOSITE: A Burmese Buddha and a Lucio Fontana bronze gleam in the Living Room. Silhouetting an Arman sculpture above an Oriental cabinet, and a Nevelson on the hearth, are draperies of Manuel Canovas fabric.

"SIMPLICITY AND TASTE. I am a great believer that less is more." This is the philosophy of Jan Eric Löwenadler, who recently came to Los Angeles from Sweden, via Paris, to create a California home for himself, overlooking Beverly Hills and the Pacific Ocean. He brought with him not only his collection of modern paintings, but also the furniture and objets d'art with which he has lived for most of his life. He was determined to re-create for them a perfect setting in the sun. Sometimes it takes a certain amount of dedication to bring a house in southern California up to the standards of a European connoisseur. All too often, a superb property has been spoiled by badly designed rooms, the use of too many contrasting styles, and a careless attention to detail. Mr. Löwenadler quickly found a perfect location at the top of Doheny Drive. The view was dramatic, but the house itself needed remodeling completely, inside and out. For him it became a labor of love. "I became my own contractor, on the job day and night."

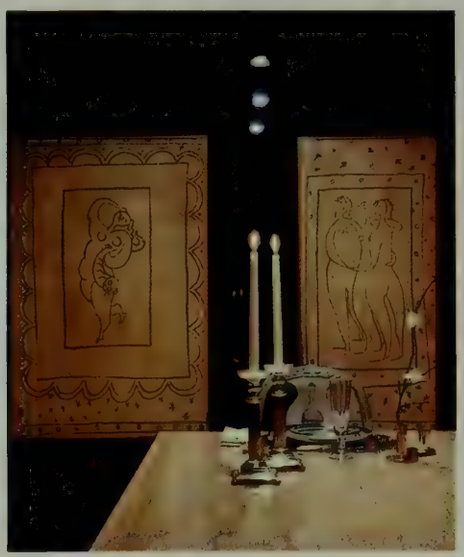
Now a private art dealer in Europe, he originally left his native Sweden to start a series of summer language


lucio fontana





The dining room houses a special treasure: seven Picasso murals. They were painted in 1917, in Biarritz.





A sweep of travertine flooring and the alternation of dark and light tones unify adjoining rooms. PRECEDING PAGES: Against the Living Room's mirrored walls, a work by Saul Steinberg stirs the imagination. Mr. Löwenadler's personal mementos are compressed into a silver sculpture by César, on the Lucite table. Providing poignant contrasts are a cartel clock, Chinese famille rose porcelains, and Roman vessels. ABOVE, ABOVE RIGHT AND OPPOSITE: An engaging feature of the Dining Room is a series of Picasso murals, which the artist painted to enhance a bedroom he occupied in 1917 at Biarritz. The antique Swedish chairs, upholstered in Manuel Canovas chintz, and the Chinese rug, were chosen to echo the lines and colors of the frescoes. In counterpoint, the dining table adds another sleek expanse of travertine.

schools in the south of France. After a year he discovered that his tailor was also tailor to Picasso and Chagall. Both the great men had been paying for their suits with paintings, and these Mr. Löwenadler bought. When he returned to Scandinavia he sold them at a considerable profit, and on the strength of this adventure, opened a gallery in Stockholm. When he moved to Paris he made friends with artists such as Christo, César, Arman, and Vasarely—all of whom he now represents. He later bought works by Morris Louis, Kenneth Noland, Jim Dine, and Robert Rauschenberg to add to the collection destined to be hung in his new house in Los Angeles. "Art and decorating go very much together," he says. "The right piece must be selected for each environment."

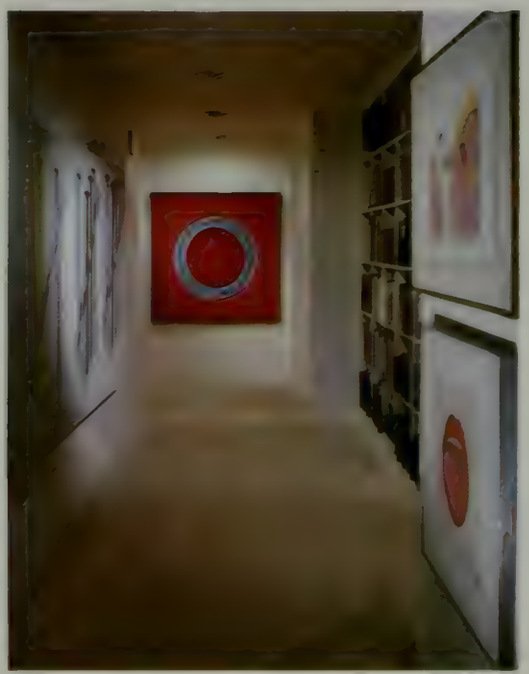
The pool area was first planned around a large construction by the French sculptor Arman. All the tiles had to be taken up, and the whole concept dramatically simplified. Pale awnings were installed, and the final effect is as cool and elegant as its equivalent on the Côte d'Azur might be. At night, the garden and pool are more brightly lit than the interior. "I wanted to pull the outside in, so that the two spaces come together," the collector says, explaining the black mirrors that cover the walls of the living room and dining room. These mirrors are carefully designed to reflect lighted images, but not to reflect the occupants of the room. Black and white is very much the theme running through the general design.

The dining room houses a special treasure: seven Picasso murals. They were painted in 1917, when Picasso was staying in Biarritz. He found his bedroom there too barren, and simply decorated the walls to suit his fancy—with graceful nudes done in blue paint. "Everything that is of high quality goes together," says Mr. Löwenadler, "whether it is eighteenth century or modern, providing it is properly chosen." Around the dining room table are Swedish Louis XVI–style chairs, family heirlooms. Together with the blue and beige Chinese rug on the floor, they pick up the color of the Picasso murals, to create a harmonious unity of tones.

The entrance hall has thick bright rugs by Léger and Picasso, and on the walls vivid blue paintings by Yves Klein. Klein is a special favorite



"Art and decorating go very muc
together," says Mr. Löwenadler. "The right piec
must be selected for each environmer





ABOVE: In the Hallway, a Kenneth Noland *Target* provides the focus for a festival of vivid images: James Rosenquist's rhythmic depiction of nails, and two works by Tom Wesselmann. ABOVE RIGHT: In the neutral-hued Study, graceful 18th-century Sheraton chairs pay formal tribute to Morris Louis's waterfall of color. Variations on Josef Albers's familiar theme, *Homage to the Square*, complete the ensemble's musical precision. OPPOSITE: Bronzed mirror and Norwegian granite add distinction to an open fireplace in the Master Bedroom. Reflections amplify the evocative juxtaposition of an African head, ostrich eggs and a Kenneth Noland painting. Arman's *Burnt Violin* lends elusive poetry, offsetting the rough-hewn solidity of a vertical African sculpture. Carpeting in both rooms is by Decorative Carpets.

of Mr. Löwenadler, who once exhibited the artist's work at the Grand Palais in Paris. The main corridor has been opened up by the creation of a bookcase where a linen closet used to be. On the opposite wall a giant picture of nails on a white background, by James Rosenquist, gives the illusion of space. The corridor ends in a Kenneth Noland *Target*.

Jan Eric Löwenadler's ideas about design are simple and direct: "A house should be a pleasant place to be in, not just a place in which to show art. Art is simply to give additional joy to those who live in the house." In the study, the wall facing the garden is completely filled by a Morris Louis canvas. Its gentle abstraction complements the two rather more severe paintings by Albers, two versions of *Homage to the Square*. At the same time, it points up the elegance of a pair of Sheraton chairs. As a contrast to the stark black and white of much of the house, the two guest rooms are brown and blue in tone, and the paintings on the walls

extremely pale. The master bedroo
is completely upholstered in beig
fabric, and bronze mirror covers th
fireplace, reflecting a long low pain
ing by Kenneth Noland above
primitive African mask. Togethe
they reveal the sophistication an
instinctive creativity that typify th
taste of the collector. In the livin
area a golden Burmese Buddha is th
first splash of color to catch the eye
But the room contains ancient Ro
man glass, famille rose porcelain,
silver sculpture by César and a lac
quered Oriental cabinet—all o
which are reflected in the mirrore
walls to form a mosaic pattern be
hind drawings and paintings.

The house is an assembly of subtl
contrasting details that obviate an
possible monotony from the overa
use of black and white. "A collecto
should be a mixture of art historian
stockbroker and decorator," says M
Löwenadler. Since every detail in th
house was conceived by him, there
little doubt that he has all three o
these extremely different talents. □



Gardens: Peace at Innisfree

The Graceful Aura of a Cup Garden near Millbrook

PHOTOGRAPHY AND TEXT BY DEREK FELL



INNISFREE IS A CUP GARDEN—sometimes called a stroll garden, its form inspired by ancient Chinese garden art. Situated near the town of Millbrook, New York, it encompasses a thousand acres of wooded hills surrounding a cobalt-blue lake. In the metaphor of the cup garden, the lake is the bottom of the cup, while the cliffs and low hills embracing it are the cup's steep sides. But the metaphor expands, for within this majestic cup are scores of smaller cup gardens,



The American painter Walter Beck devoted his life to art, yet considered his masterpiece to be Innisfree, his majestic garden near Millbrook, New York. OPPOSITE: Inspired by an ancient Chinese "cup garden" portrayed in a T'ang Dynasty scroll, the painter envisioned his 1,000 acres as an enormous cup: A 50-acre clear lake forms the cup's bottom, the densely wooded surrounding hills its sides. BELOW: Built in 1929, the imposing Queen Anne–style residence sits on a terraced hill overlooking the lake. LEFT: Interestingly shaped rocks, bordering stone slab steps, are part of Mr. Beck's legacy of extraordinary natural stone sculptures. Thread-leaf maples, ablaze for autumn, herald the dovecote.



all interconnected by a footpath that encircles the lake. Sometimes a small cup garden will be no larger than a tabletop—simply a weather-worn rock planted with moss, ferns and dainty wild flowers. Another will be a peaceful clearing with a rock sculpture, a bridge or some other special feature, surrounded by primrose paths and slopes densely wooded with hemlocks, oaks, dogwoods, hickories and fragrant pines.

On a grander scale are intricate cups in the form of rock gardens, featuring fern-fringed waterfalls, stepping-stones, lotus pools and traditional Chinese zigzag bridges. Several have as their focal point the sight and sound of water—falling from rock slabs, splashing onto rocks covered with moss and lichen, or glistening on a bed of pebbles.

Walter Beck, creator of the garden, was a successful American painter when, at the age of sixty-five, he discovered and became enamoured of ancient Chinese garden art. Impelled to satisfy his creative impulse, he decided to make his own magnificent stroll garden, and he worked on it contentedly for twenty-two years. Though Mr. Beck devoted most of his life to painting, he saw Innisfree as his finest achievement.

His wife, Marion, who owned the estate, was as enthusiastic as her husband over the planting of the garden. Knowledgeable about plants, she selected many trees and shrubs,



vith a fine understanding of the effects her husband sought to achieve.

When the couple first retired to nnisfree, in 1930, they intended to plant an English garden, and they modeled their residence after the Queen Anne house at Wisley Garden, plant headquarters for the Royal Horticultural Society in England. The English-style gardens were started, but quickly abandoned when Mr. Beck saw a scroll depicting a remarkable garden built in China



OPPOSITE: Creeping sedum colors a stone wall edging a vista of lawn. Inscribed upon the tall rock in the foreground are three Chinese characters that signify "my loved one," an endearment meant for the painter's wife, Marion, an enthusiastic participant in creation of the garden. LEFT: A bed of stepping-stones and fragrant thyme surrounds a boulder whose form suggested its name: Turtle Rock. BELOW: A triangular rock called the Owl and a formation called the Dragon join Turtle Rock in another dramatic cup garden at the edge of the lake. Although the practice of using rocks as focal points in a garden derives from the Chinese, Mr. Beck expressed a distinctly personal vision in natural stone sculptures.



by the T'ang Dynasty poet and painter Wang Wei, around A.D. 700.

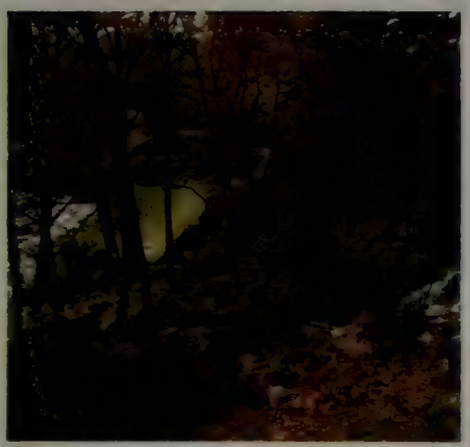
The influential scroll showed the prototype of the cup garden: a landscape with houses and pavilions tucked in a powerful mountain setting, and a series of small gardens connected by meandering footpaths. Mr. Beck immediately recognized that the concept of the Chinese cup garden was far better suited than the gentle English garden to the rugged terrain of Innisfree. The artist never visited China, nor was he interested in copying a particular Oriental garden. Such an approach, he believed, would have shown "an emptiness of spirit and lack of creative powers." But he did assimilate the principles of ancient Chinese gardens as portrayed in Wang Wei's painting.

It was in the natural rock sculptures Walter Beck created for his garden that his genius especially revealed itself. He scoured the hillsides of Innisfree for extraordinary rocks—some like Giacometti sculptures, others reminiscent of Henry Moore's work; some as large as grand pianos, and others resembling the creatures for which he named them—the Owl, the Turtle and the Dragon. Dug by hand, the rocks were then moved by tractor, rollers, mules and winches. Marion Beck would wrap them in down quilts for their journey, to protect such delicate natural features as a tender fern or a clump of moss. Mr. Beck took special pride in these



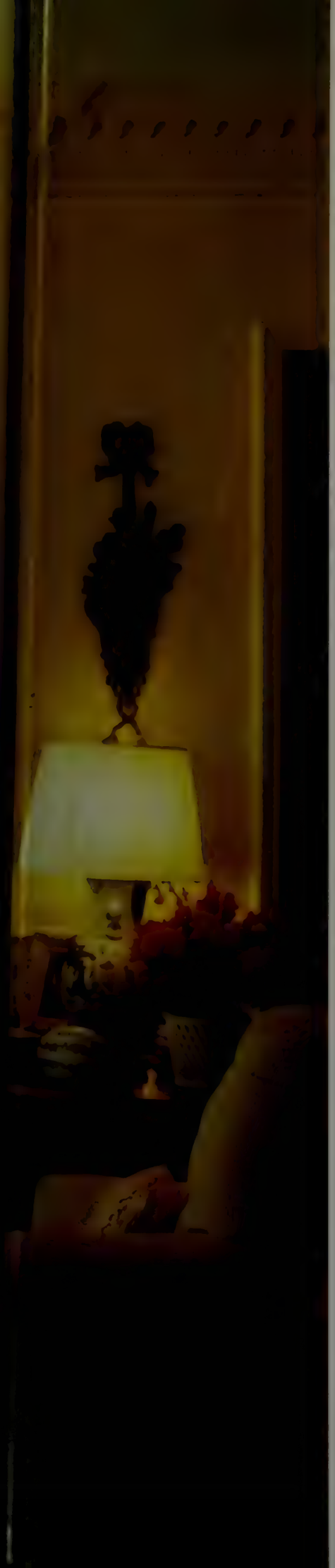
bbust rock forms and in their un-ompromising setting, for both, he elt, had a uniquely American vigor.

Still dreaming of expanding his eloved garden, Mr. Beck died in 954, at the age of ninety-one. Marion Beck lived on at Innisfree ntil 1959. Today, preserved by the nnisfree Foundation, the garden re-nains a tribute to the far-ranging nspiration of Chinese garden design nd a monument to the bold concep-ion of its creator, Walter Beck. □



OPPOSITE: A stone archway marks the beginning of the path that encircles the lake, connecting a host of small cup gardens. At one moment the path runs straight and level, then narrows, twists and turns, or becomes a flight of rough steps, its treads the roots of hundred-year-old hemlock trees. The upright stone beneath the arch is called a "fox stone." Traditionally, such a stone was used in Chinese gardens to impede the progress of wicked spirits, which could travel only a straight unbroken path. LEFT: A natural rock garden planted with rhododendrons and ferns highlights a small lakeside cup garden. BELOW: Near a wooden bridge, reflections of trees darken the lake; in summer, thousands of water lilies light up the water's surface.





Tradition and Intimacy

The Cornelius Vanderbilt Whitneys in New York

INTERIOR DESIGN BY JOHN CRONIN AND STEPHEN STEMPLER
PHOTOGRAPHY BY HORST
TEXT BY VALENTINE LAWFORD

FULL LIVES are led by Mr. and Mrs. Cornelius Vanderbilt Whitney, and they have a variety of places of their own in which to lead them. They are equally at home in Florida and Majorca, Kentucky and Trujillo, Saratoga and the Adirondacks—and New York City. Even if, as Mrs. Whitney says, they are only "in and out of New York" from time to time, their Fifth Avenue pied-à-terre—a compact duplex overlooking acres of Central Park's grass and treetops—comes as close to being an ideally private and personal enclave as anything the busy city has to offer.

About the recent redecoration of the apartment, Mrs. Whitney admits: "We didn't exactly start from scratch. My husband and I each owned several houses when we married, and we had a good deal of furniture, inherited and acquired. The pieces we used here form an eclectic collection, but it works. I like a mixture of styles. Our house in Majorca, for instance, is a former olive mill that had been inhabited by the same local family for 250 years. When I did it over, I wanted the result to represent all the different eras of its existence. I used old Majorcan furniture, but a number of new things as well. In a sense, I have followed the same course here. I am frankly sentimental about certain things my husband or I have owned for years. Familiar possessions are like old friends. So I asked designers John Cronin and Stephen Stempler, who were to do the interiors, to work around what we already had and were used to and fond of. For the rest, they were to concentrate on making everything as comfortable as possible for my husband."



In revitalizing the Manhattan pied-à-terre of Mr. and Mrs. Cornelius Vanderbilt Whitney, designers John Cronin and Stephen Stempler gave pride of place to cherished family possessions. ABOVE: In the Entrance Hall, chinoiserie wallcovering from Louis Bowen anticipates the home's gentle grace. LEFT: The Living Room's 18th-century portrait of two young girls lends enchantment to hearthside seating. A linen rug from Stark adds unity amid a sofa, pillows and pair of armchairs covered in Clarence House fabrics, and a low bench wrapped in Brunschwig & Fils cut velvet. The figure reclining on the hearth bench was a gift from a Thai prince.

If the last remark sounds a slightly obsolete note today, it is only fair to add that it is entirely accurate as regards the particular generation of Americans—sportsmen, polo players, fishermen—to which Mr. Whitney belongs. Mrs. Whitney herself, however, is very much a woman of the present: uninhibited, competent, multitalented. She knows what she wants. "One of the reasons I enjoyed



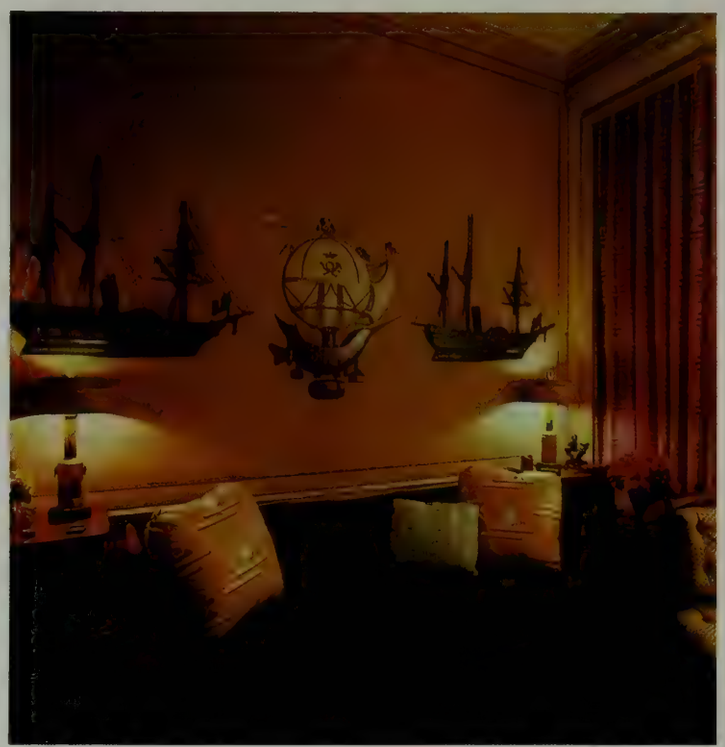




TOP AND ABOVE: Sunny hues brighten a corner of the Living Room, where an august Italian secretary presides, attended by a delicate lyre-back Regency chair. Draperies of chevron-patterned silk complement a bergère upholstered in Lee/Jofa plaid fabric and a sofa covered in Thai silk from Jack Lenor Larsen. A small sofa pillow in velvet, and larger ones in Clarence House taffeta, yield subtle textural variation. The 18th-century painting of a hunting dog strikes a pastoral note. RIGHT: A familiar portrayal of George Washington confers an aura of history in the Dining Room, while a Hepplewhite table and a coromandel screen instill solidity. Trophies on the mantel were won by Mr. Whitney's prized Thoroughbreds and recall his lifelong love of sport.



The comfort of the sun room, opening onto a planted terrace high above Central Park, is irresistible.

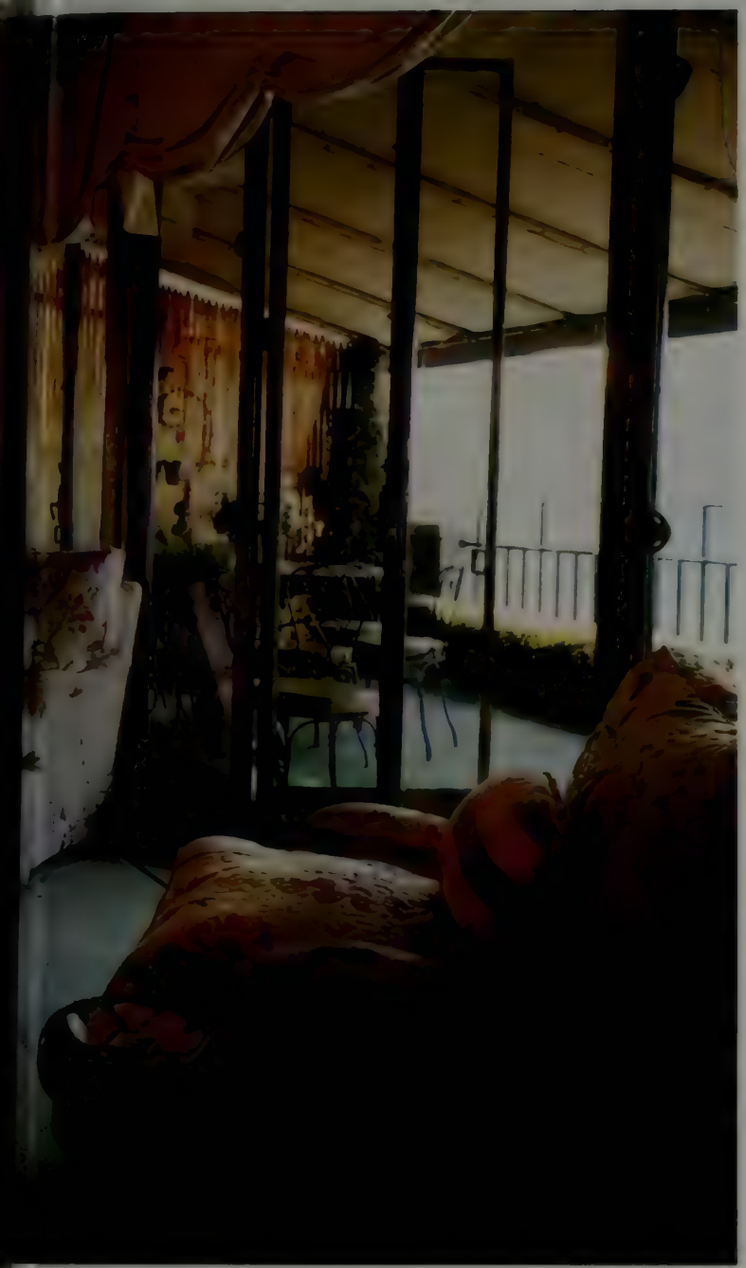




having John and Stephen as designers is that they never said to me, about some old possession that I love, 'Why don't we get rid of *this*?' They invariably gave me helpful advice, but they didn't try to change me. They accepted my ideas—and sparked them up. They did a wonderful job with color: curtains, coverings and glazes. The apartment today looks young in heart, cheerful and light. It could hardly have a contemporary look, with so many of our inherited things in it. But it fits our particular way of life beautifully."

The furniture in the Whitneys' apartment is largely Louis XV, Louis XVI and Directoire. The paintings are seventeenth-century Dutch flower pieces; early-eighteenth-century French paintings of hunting dogs in landscapes; late-eighteenth- and early-nineteenth-century English and American portraits. Together with such minor but sentimental objects as a bronze of Mr. Whitney on a polo pony, and an array of silver-framed family photographs, the furniture and paintings combine to create an atmosphere that is more handsome and familiar than original. But for all the conventional nature of its contents, the apartment as now redecorated does not bore, nor does it intimidate. Its blend of intimacy and assurance is most welcoming.

The comfort of the sun room, opening onto a planted terrace under an awning, high above Central Park, is irresistible. It is there that the Whitneys themselves spend much of their time when they are at home in New York, and where they and their guests gather before a dinner party. In the evening in the dining room—where Mrs. Whitney's preference is for parties of twenty-four, with three tables of eight—the combination of silver leaf ceiling, peach walls and candlelight flatters everyone. Yellow-and-white curtains and yellow





FAR LEFT: Tôle lamps cast an inviting glow in Mr. Whitney's office, which is embellished with models of romantic craft. Draperies and pillows wrapped in fabric from Rose Cumming establish a quiet geometric emphasis, reinterpreted in carpeting from Rosecore. LEFT: In the pine-paneled Sun Room adjacent to the terrace, carpeting from Patterson, Flynn & Martin provides a neutral foil for sofa cushions and seating clad in cheerful patterns from Brunschwig & Fils. The tray table, an object of winsome delicacy, figures in the Whitney family's collection of Victorian tôle. Artist Vidal-Quadras painted the portrait of Mr. and Mrs. Whitney. ABOVE: In the Master Bedroom, a portrait by Channing Hare captures Marilou Whitney's likeness.

shades give an illusion of perpetual sunshine by day in the living room. And at night, after dinner—even though the sofas and chairs have been arranged to encourage conversation among congenial groups—most of the Whitneys' guests end up happily sitting on the floor itself.

If Mrs. Whitney expresses herself as well content with her interior designers, they return the compliment. They speak appreciatively of her ability to make quick decisions—not an unimportant quality in a client whose visits to New York are few and fleeting. They share her predilection for mixing the contemporary with the traditional. They equally dislike slavishly "period," and all too obviously "decorated," rooms. Mr. Cronin and Mr. Stempler provide a modest summation: "We aren't out to create designs for ourselves. When a project is completed, it is not the designer, but the client, who has to live with it. We like people to give us their ideas and then to feel, when we provide our plan, that it might almost have been—even actually was—entirely their own production. We try to observe their way of life closely, in order to make sure that they will look well in the rooms we do for them. We may even peek into closets to see the sort of clothes they wear and the range of colors in which they feel comfortable. When Mrs. Whitney asked us to work for her, the apartment hadn't been touched for fourteen years. We did over the dining room and living room in six months, though all the covers of the chairs and sofas were actually made in a single day. It's a good thing we get on well with the best craftsmen!"

Though this statement may seem like a glimpse of the obvious, it does offer a major additional clue to the success of this particular combined operation between client and designers: a firm basis of excellence. □



Architecture: Philip Johnson

PHOTOGRAPHY BY RICHARD PAYNE
TEXT BY PAUL GOLDBERGER







Architect Philip Johnson's latest addition to his renowned compound in New Canaan, Connecticut is a compact Studio. PRECEDING PAGES, ABOVE LEFT AND OPPOSITE: The structure, a sophisticated amalgam of simple forms, suggests a childhood hideaway in the woods. Its overscaled door and relative starkness create an ambiguous sense of scale that enhances its playful quality. ABOVE RIGHT: A site sketch of Mr. Johnson's estate—the Studio is at lower right—displays a diverse array of buildings corresponding to different phases in the architect's distinguished career; at center is the famed 1949 Glass House.

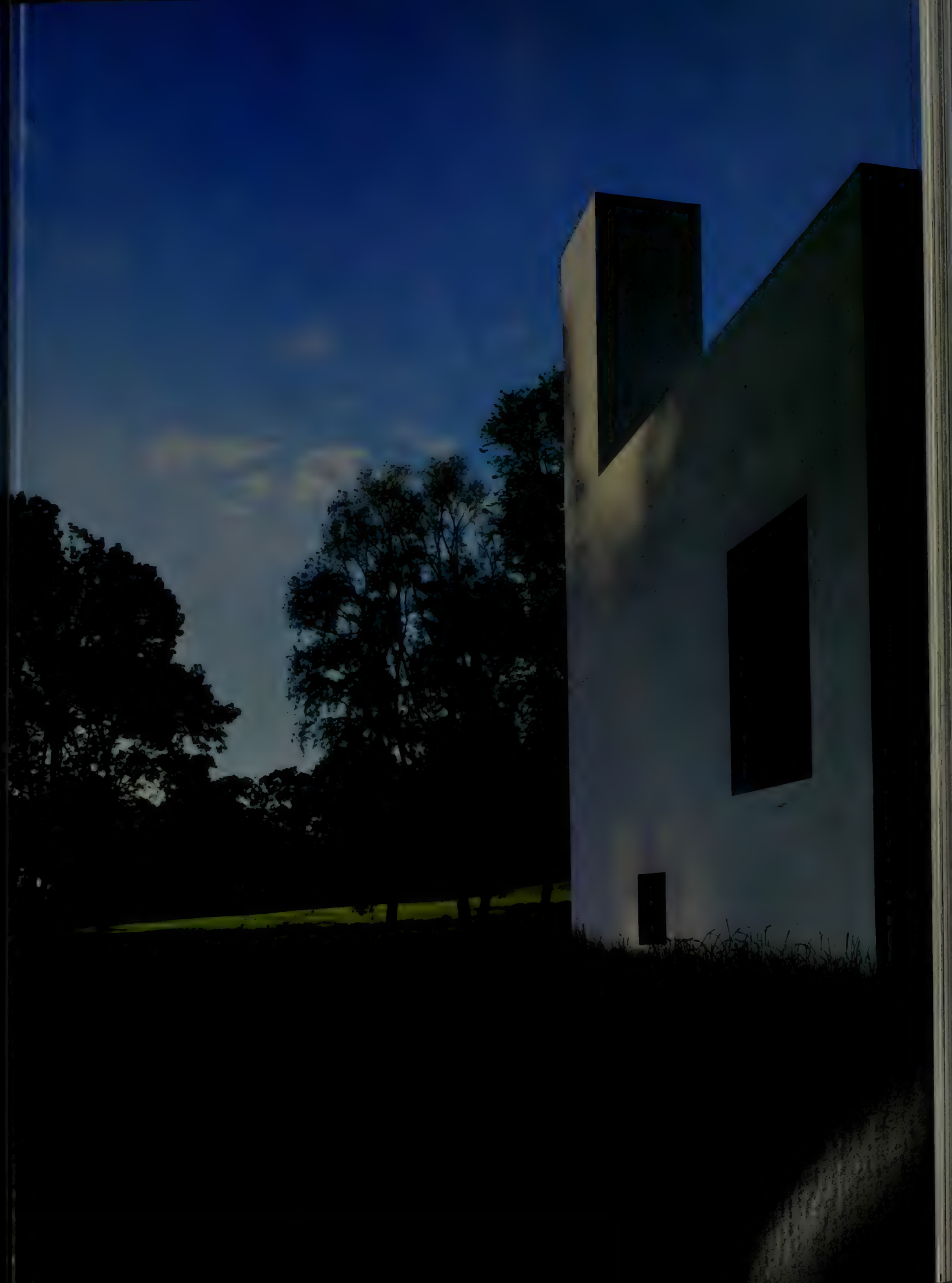
A GREAT DEAL OF ARCHITECTURE is made to serve large numbers of people, and virtually every residence on which serious design attention has been lavished is able to accommodate a crowd of some sort. So the notion of a house intended for a single occupant seems at first startling—it is at odds with most of the tradition of residential design, in which entertaining groups, and not merely satisfying the individual, is the object.

Yet Philip Johnson's latest house, a small studio on the grounds of his estate at New Canaan, Connecticut, is for himself alone—so much so, that, as Mr. Johnson says, "a second person is an invasion of privacy." The structure is a retreat, intended to function not as a complete house, but rather as a hideaway for the architect, a place to which he can withdraw to write, draw or think in peace.

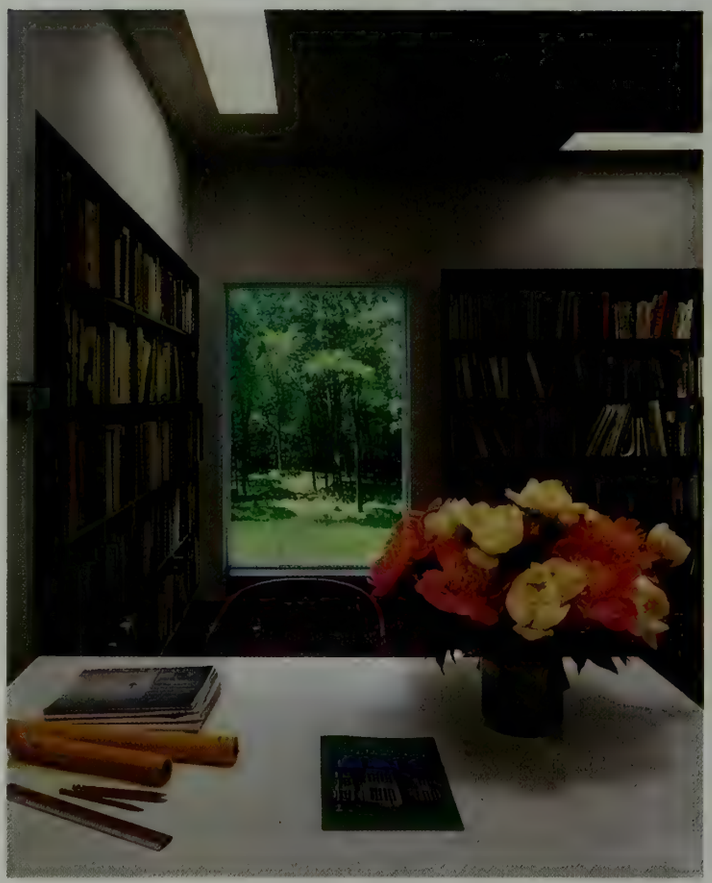
It is set in an open field, within view of the original, and most famous, building on Mr. Johnson's estate, his *Glass House*, of 1949. But no two buildings could be more different: Where the Glass House is open, the new studio is closed; where the Glass House emerges largely out of the ordered, refined style of Mies van der Rohe, the new studio is an eclectic mélange, merging styles and details in an altogether nonpurist way.

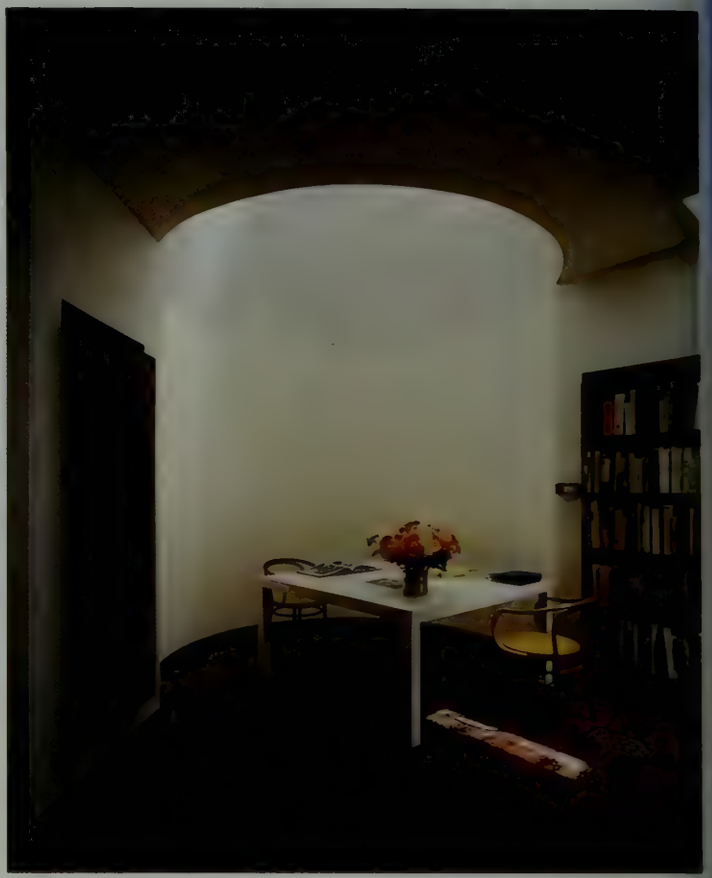
The little building is, at first glance, somewhat awkward in shape: It is a small white box, topped by a cone-shaped tower rather too large for it. But the juxtaposition of the tower and the box gives the structure a certain playfulness, a whimsical quality somewhat lacking in the Glass House itself. The whitewashed exterior gives the building a stark quality; in the end, the playfulness and the starkness coexist quite comfortably, and the structure comes off looking rather like a gingerbread house designed by a modern architect.

There is no real sense of scale here—it is hard to know, when viewing the house from across the field, just how big it really is. At one moment it looks as though it might be a tiny model, too small for a person to climb into; at the next, it might be a true castle, far away and vast. This is deliberate: It is the same trick of perception Mr. Johnson



...where the *Glass House* is "open," the studio is "closed."





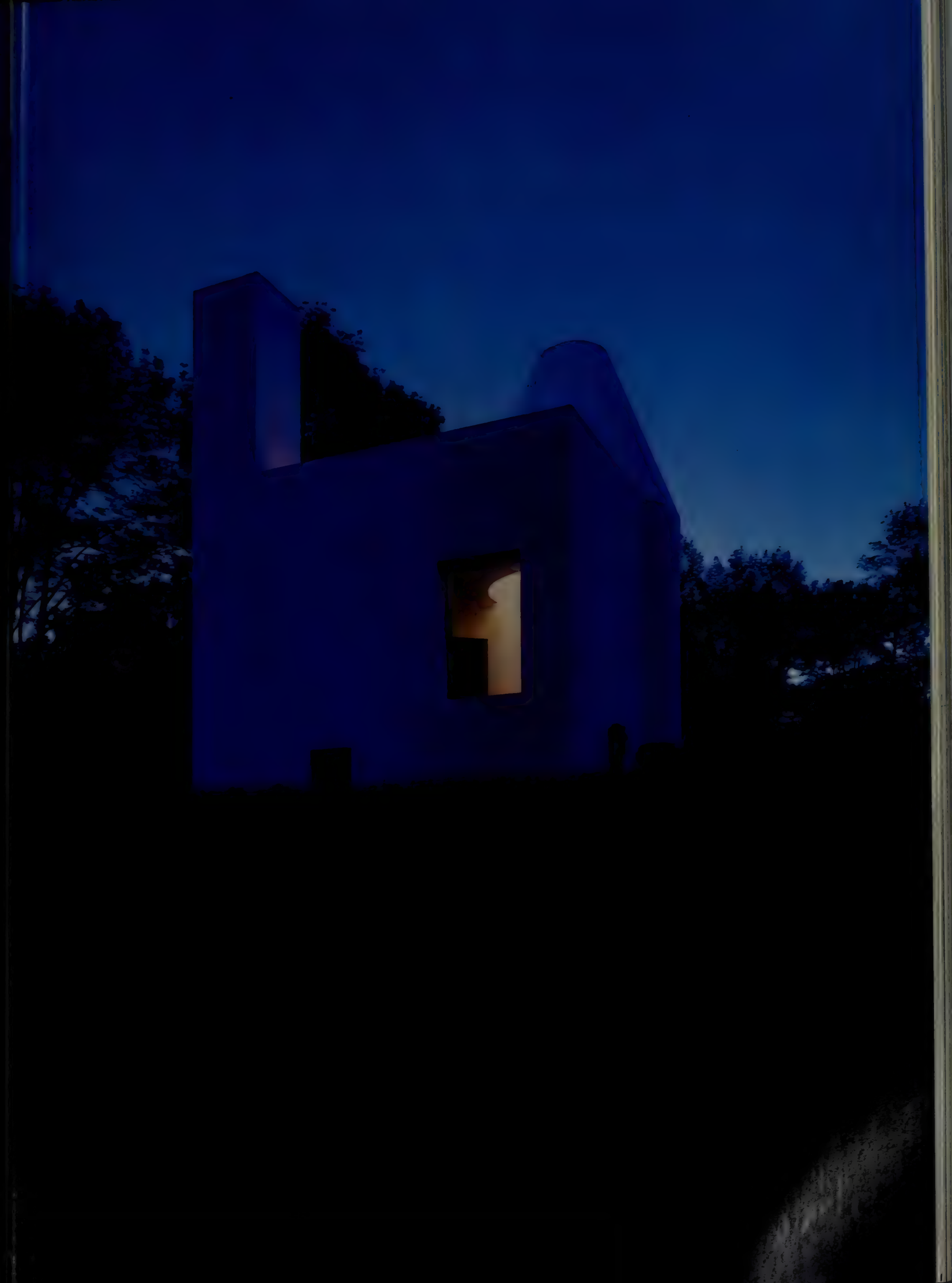
ABOVE LEFT AND ABOVE RIGHT: Designed as a solitary work place, the one-room Studio captures natural light with rectangular skylights, an oculus at the top of the conical tower, and a large window that frames a refreshing view of the verdant surroundings; artificial light sources are recessed within the skylights. Light streaming through the oculus suffuses the tower and the rounded work area below. Books and a splash of patterned carpeting contribute color to the otherwise achromatic interior. OPPOSITE: The building's distinctive geometry appears almost otherworldly in the glow of twilight.

played with an earlier, 1959, structure on the grounds, an open Neo-Classical pavilion set in the pond, his first venture into classicism and a work that is in many ways the ancestor of the architect's current attempts to invoke the classical vocabulary in larger works, such as the American Telephone and Telegraph Company headquarters—the granite skyscraper with the pedimented top—now under construction in New York City.

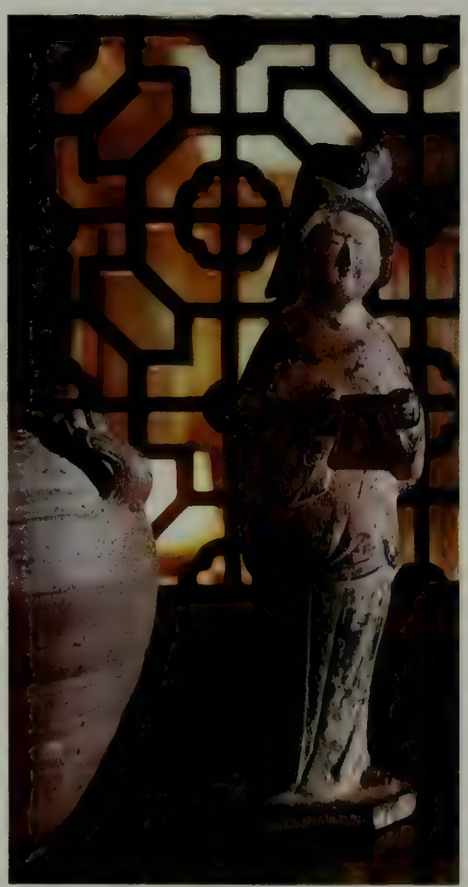
The pavilion is actually six feet high, precisely in between the size of a model and the size of a real building, but the studio is more substantial—the point of the conical tower is twenty-three feet high, and the ceiling in the lowest section of the interior is ten feet high, enough to make it clear that this is not a toy, but definitely a real building. But the entrance door is overscaled, one-and-a-half times as large as a standard doorway, which throws perceptions off again, making it hard to judge the size of the house, even with a human figure standing before it.

There is no historical precedent for the structure—Mr. Johnson says only that he "wanted to try a lonely tower on a hill," and admits that at the time the building was designed he was looking carefully at Islamic domes and minarets and at seventeenth-century Scottish castles. But the sleekness of the form works to reduce any sense of historical dependence, and the building appears more as a piece of abstraction than as a work of historicist architecture. It is fundamentally a collection of basic geometric forms dropped onto the landscape, and in this sense it exists not in opposition to the other buildings of the Glass House estate, but in deep kinship to them. For the other buildings—which, beside the Glass House and the little pavilion, include the solid brick Guest House, completed in 1949; the Art Gallery, an underground structure completed in 1965; and the Sculpture Gallery, completed in 1970, a white building with a complex set of angular spaces—all deal in one way or another with abstract geometries, even though they represent different phases of Philip Johnson's rich career and are

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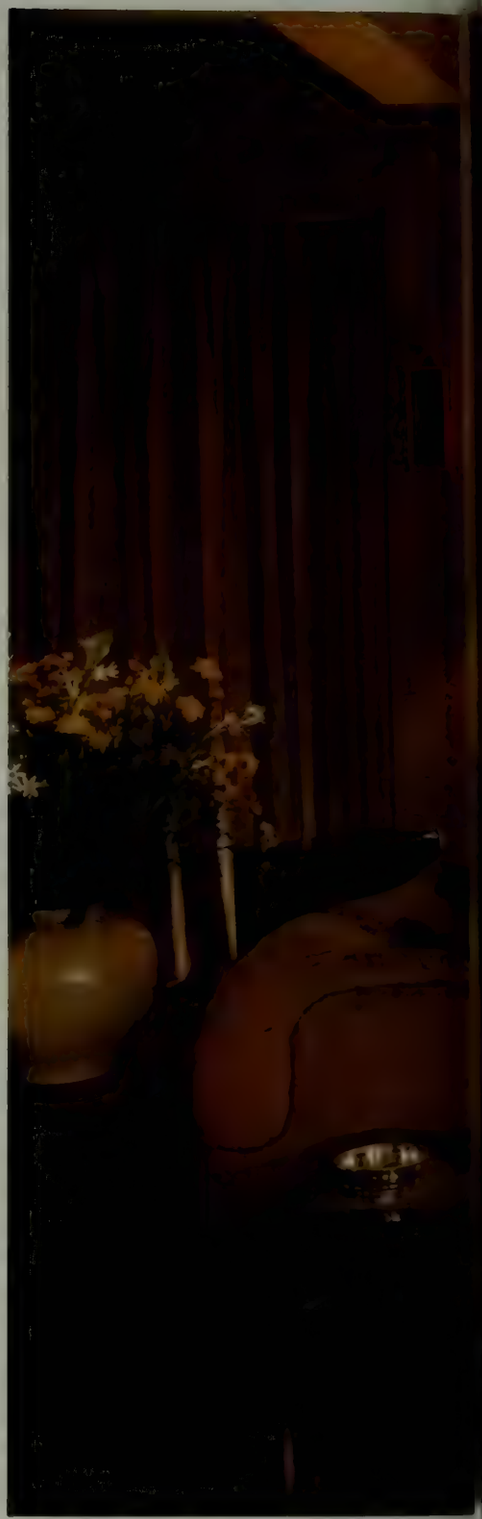


THE NAME CHARLOTTE HORSTMANN scarcely requires introduction to anyone with an interest in Oriental art and antiques. For well over two decades her gallery in Hong Kong has enjoyed a worldwide reputation. Museums and collectors, as well as individuals with a discriminating eye on the lookout for single pieces, have made use of Charlotte Horstmann's often surer eye for what is best.

It is hardly surprising, then, that her apartment reflects the same theme of chosen excellence. If proof be required that certain people are in no need at all of interior designers, her apartment provides this abundantly. Mrs. Horstmann has always been her own designer. It is hard to imagine anyone else's ideas being found in her apartment. This individuality of outlook, far from being bizarre, adds up to a combination of the comfortable with the elegant; the fascinating, in terms of content, in conjunction with a lively charm.

The apartment is in an oldish block (at least as the word "old" applies in Hong Kong), the layout roomy as few interiors can be nowadays, when the spaciousness of idea as well as of architecture, of another age, has become rare. "Twenty-five years ago, when I first moved in, the block was in deep country," Mrs. Horstmann recalls. Beyond the semicircular lawn a sweep of valley reaches a mile or two beyond some older sections of peninsular Hong Kong, called Kowloon, to the harbor.

What was once a narrow country road behind the apartment, fortunately screened by a small hill, has now developed with equal fortune



Charlotte Horstmann's plan for her spacious Hong Kong apartment evolved over twenty-five years, keeping pace with her ever-changing collection of Oriental art and antiques. ABOVE RIGHT: In the Living Room, Ming tables and chairs create graceful contours amid contemporary upholstered seating. A Korean vase with a fish motif, rectangular pillows covered with aboriginal Formosan textiles, and a Chinese rug, complete the Oriental medley. Grasscloth wallcovering sets off a Douglas Bland painting. TOP LEFT AND ABOVE LEFT: An 11th-century Indian stone head conveys serenity in the Dining Room, flanked by a tall pre-T'ang amphora and a classic T'ang vessel. The lacquered wood filigree of a Ch'ing Dynasty temple door backdrops a T'ang polychromed stone figure.



At Home in Hong Kong

An Oriental Precision Reigns

INTERIOR DESIGN BY CHARLOTTE HORSTMANN
PHOTOGRAPHY BY CHARLES S. WHITE TEXT BY NIGEL CAMERON

Museums and collectors have made use of Charlotte Horstmann's often surer eye for what is best.



ABOVE: The Living Room's profusion of treasures includes, on a low Ming table, a Sung Dynasty vase and a Japanese lacquer-worker's toolbox, its unique finish the work of generations of craftsmen. Recollections of antiquity: A 7th-century Thai stucco head joins an 11th-century Javanese head beneath a Korean architectural watercolor. Nearby, jade *objets* and snuff bottles exhibit their beauty in a Negoro vitrine. OPPOSITE: The Thai stucco head, equally noble in the Dining Room, provides aesthetic enhancement for repasts. Lending harmonious presences are a Korean vase and a pristine painting by Hon Chi-fun. Original Chinese famille rose porcelain adorns the table.



into a minor spaghetti junction. The spreading valley has sprouted bristling forests of high-rise tenements to house the exploding Hong Kong population. Yet somehow the view is not spoiled. This concrete maze turns by night into a sequined glitter of lights; by day into a kind of moving action-painting, whose constituents are the fluttering colors of the family laundry of several thousand households, strung out to dry on poles extending from the windows at all levels, in the Chinese way. "I thought when they started to build all those blocks," says Charlotte Horstmann, "that this was the end. But in fact they have added another dimension to my view." The vast complex is far enough away and below not to interrupt, and forms a lively foreground to the harbor middle distance, and to the dark bulk of Hong Kong Island, distantly lolling like some stranded monster in the South China Sea.

"I've changed the apartment completely three times in my twenty-five years here. At first I began with my Ming furniture and with other things I brought with me from Peking." Mrs. Horstmann was brought up in Peking. "Since I was about fifteen years old I collected Chinese art of various types. In those days Peking was full of experts, and I studied with them. They knew my family. I learned from their great taste and discrimination. Gradually I learned to make my own decisions."

But how did she put the apartment together? "That's the hardest thing to say in any clear way, when you are your own designer and live in your own self-constructed world. It grows. Some things attract you, and gradually you come to see how they will mix. Ming porcelain and Indian rugs are not enemies—always provided that both are of the finest quality. That is the point, the finest. This kind of attitude gradually grew on me. It was in conflict, at first, with the Chinese purist outlook of my youth."

Her environment grows on the affections, just as it actually grew over a period of time. The great pieces of Ming furniture, with the exception of a couple of small cabinets, have gone to an American museum. More contemporary furniture has replaced them, some Chinese, some from Milan. But it is the whole mixture of things that makes the special aura.

"My taste in antiques has changed over the years," she says. "A quarter of a century ago I really only cared for T'ang and Sung. Perhaps deep down I still only do. But nowadays I've come to appreciate such divergent things as Southeast Asian ceramics—of which I'd never heard, two decades ago. I've come to see the greatness of such things as Japanese lacquer, of Peking glass, of some Hong Kong Chinese paintings."



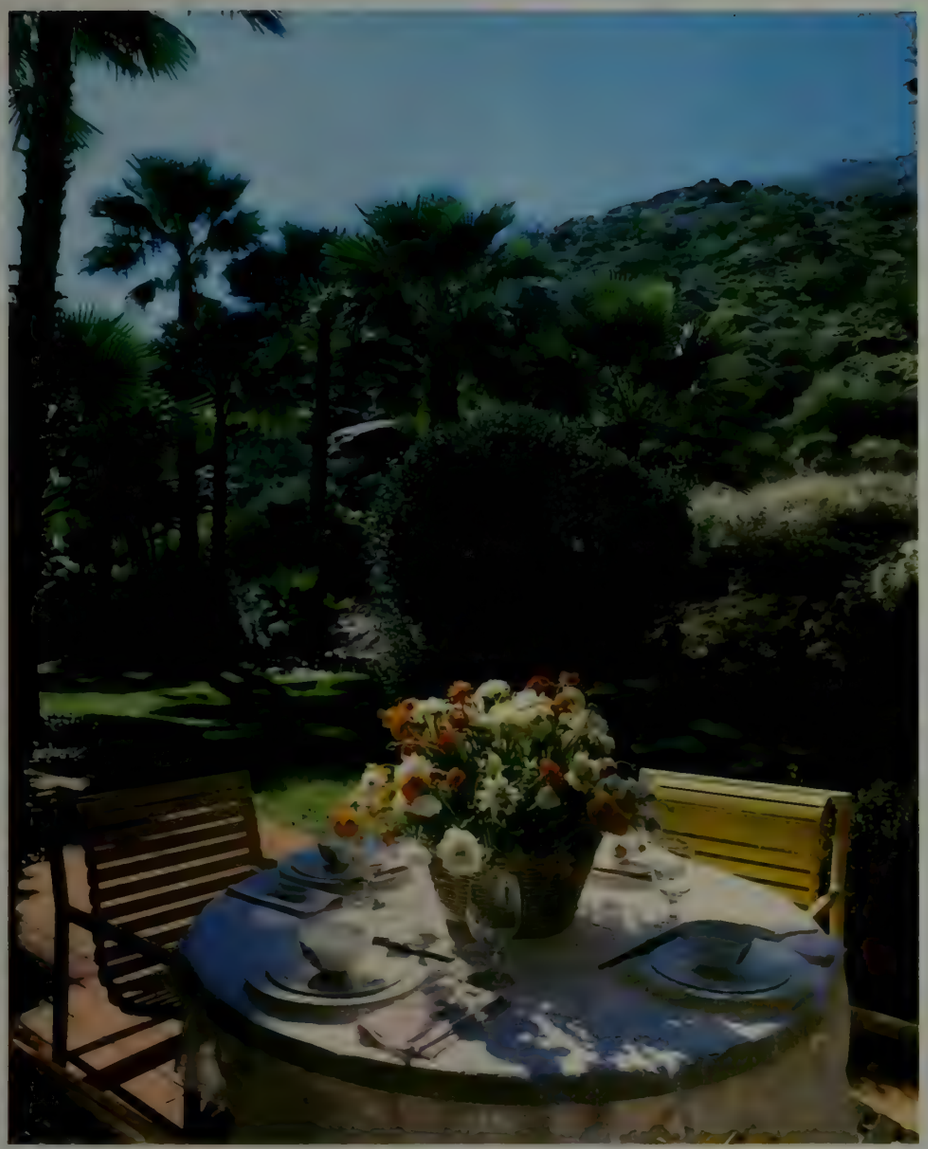
ABOVE: Buddha is revealed in many sculptural guises, including (left to right) an 11th-century Javanese limestone head and, from Thailand, a 14th-century Sukhothai head, a 15th-century bronze head, and a 12th-century stucco head. OPPOSITE: In the Study, a Chinese lacquered leather box and a small Ming seal chest lend antique accents atop a lustrous Jehol-style marquetry table. Near a rosewood Ming scholar's chest, a watercolor by Ch'i Pai-shih extracts the essence of nature in a few limpid brushstrokes.

This sense of—and delight in—perfection can be seen everywhere in Mrs. Horstmann's apartment. It is particularly evident in the dining room, where the smallest detail has been carefully considered. "I love to cook," she says. And there is surely an affinity between the northern Chinese—Charlotte Horstmann is half Chinese—and the French, in this respect. "In Hong Kong we are lucky because we can still follow the produce of the seasons, and this is one of life's delights. Now it's the time for this or that Chinese green vegetable, now the time for succulent Shanghai crabs, and, when it is cold outside, the time for Mongolian hotpot." This last dish guests cook for themselves at table, putting wafer-thin slices of meat in the charcoal-heated soup, and after a moment or two, fishing them out with small gold-mesh baskets. Mrs. Horstmann's table is laid with Indonesian batik, made in Java to specific dimensions, and warmed Chinese wine is served in small silver-spouted pots and drunk from little silver cups. The smallest details, from antique chopstick rests to the arrangement of food on service plates, form visual complements.

Everywhere in the apartment the individual craftsman is honored, and one of the most charming examples is a Japanese lacquer worker's box that contained his tools. It is a small cabinet on which generations of craftsmen worked until an ordinary set of drawers in a box became a thing of scarlet-lacquered beauty. It is typical that no one saw this intrinsic beauty, with the exception of Charlotte Horstmann herself. □







East Indian Echoes in the Desert

A Background for Palm Springs

INTERIOR DESIGN BY KALEF ALATON, ASID, AND JANET POLIZZI
PHOTOGRAPHY BY CHARLES S. WHITE

Responding to rugged desert surroundings, Kalef Alaton and Janet Polizzi designed a Palm Springs retreat of spacious simplicity, influenced by Moghul India. ABOVE: The desert's craggy terrain lies just beyond the serene oasis of the Rear Garden Terrace. OPPOSITE: Bold forms—the curve of the Indian chair, the trapezoidal base of the low table, the thick sheaf of reeds—emphasize the sense of uncluttered space in the Living Room. A banquette covered in a J. Robert Scott plaid, accented by pillows in First Editions fabric, adds a note of softness.

THERE IS AN EXOTICISM to the desert that can become as much a part of a house as its furnishings, whether it be in California or on the edge of the Sahara. Perhaps nowhere in the world, however, is the desert brought to its ultimate splendor as it is in India. And it was to that country that interior designer Kalef Alaton and his partner, Janet Polizzi, turned for new ideas for the décor of a Palm Springs condominium that was to serve as a part-time retreat.

"We first got the idea one afternoon after a game of tennis, when we were all sitting around in whites," says Mr. Alaton. "It was a scene not too unlike what I would imagine British India to have been at the turn of the century, with everyone taking

"We're really creating a background for people. Nothing is more interesting, and no object can compete."

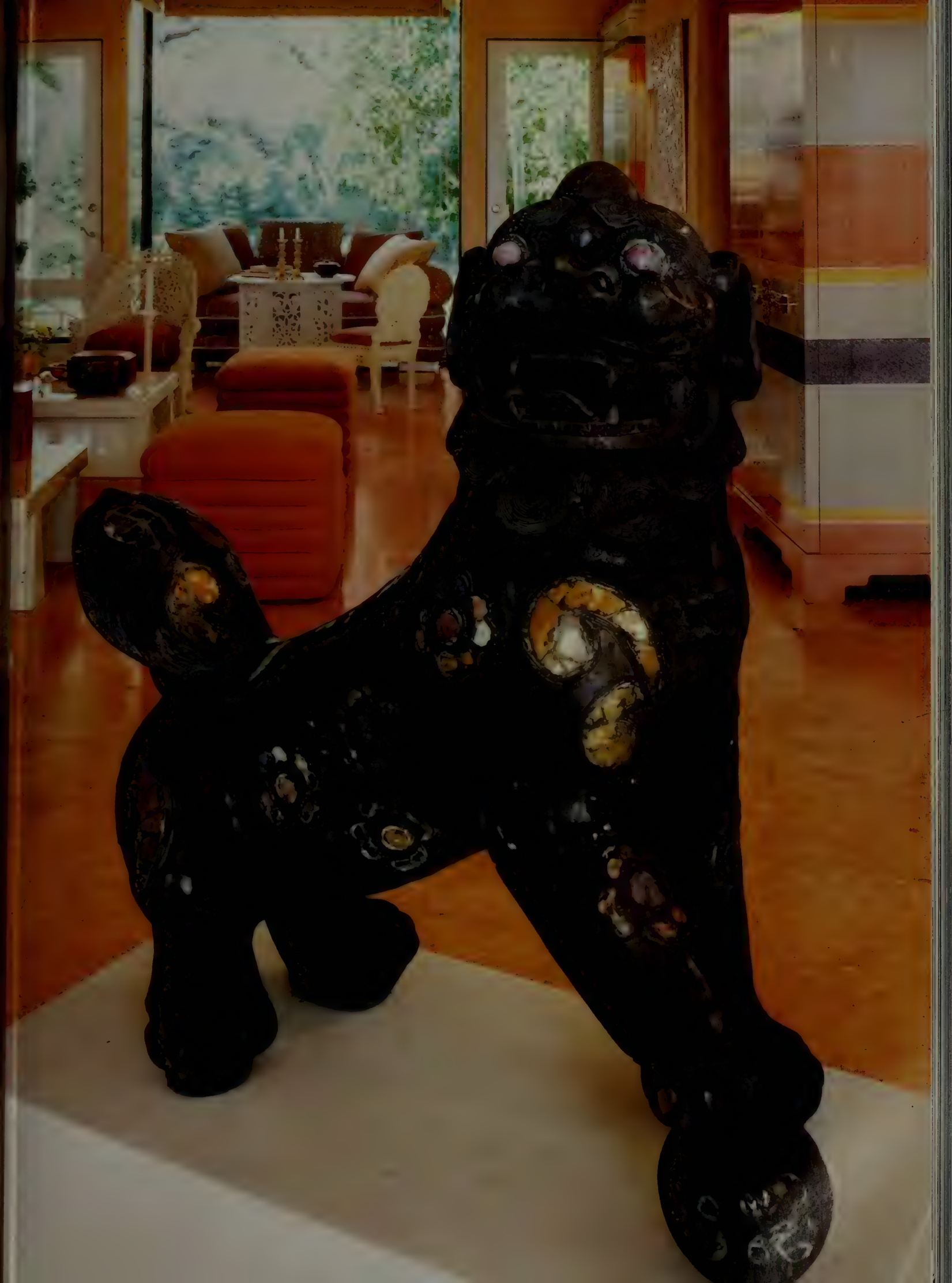
tea on the lawn or talking on some veranda." It was then that the designers began researching Indian architecture and garden arrangements. "We also read such books as *A Princess Remembers* and *The Great Moghuls,* to get a feeling for the kind of lives the people led in those days," explains Kalef Alaton. "I like the images of India: the mosques and the color of a sunset on a white kiosk. There is opulence to a shadowed sun across travertine, and romance to interiors cooled by fountains and thick white walls. I like the European interpretations of India, too, such as England's Brighton Pavilion. We came across many interesting ideas."

The designers began by rearranging the spaces of the Palm Springs condominium, turning two and even three rooms into one. They raised ceilings to fifteen feet, then opened them with domed octagons to let the light in from eight sides. They mirrored walls, recessed lights, stripped away moldings and insignificant details. "We're not hiding behind disguise and extraneous trim," says Kalef Alaton. Thus the space is cooled by travertine floors and defined by line and texture and color.

"We decided on the color after staying in the residence," says Janet Polizzi. "Being here, we watched how



In the Living Room, the clean sweep of surfaces and muted colors express a simplified aesthetic. The designers used three shades of paint to suggest the look of dappled, tree-filtered sunlight on the walls; travertine floors echo the melon hue. Pastel bands on lacquered cabinets extend the color scheme, while ottomans covered in First Editions chenille add vibrant accents. A bronze Foo dog from Thailand—its eyes studded with rose quartz and its torso inlaid with mineral glass—injects an element of drama into the serene setting.



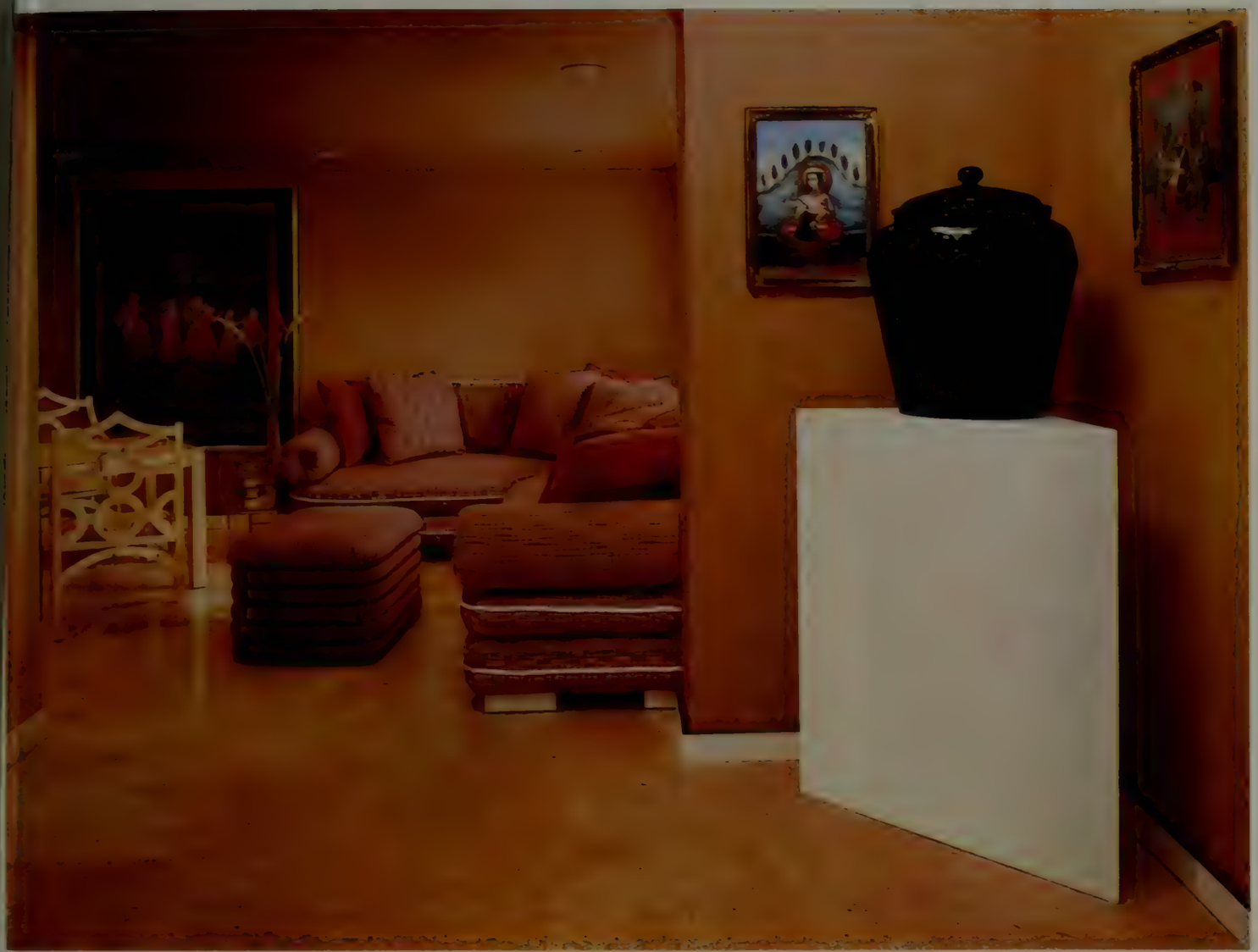


the sun shifted from early morning to late afternoon, and we knew we would have to use one of the sun-on-the-desert colors. We worked with painters, experimenting and testing. I don't know how many hours it took for us to achieve the exact shade."

With the exception of a few antiques, Kalef Alaton and Janet Polizzi designed the furniture themselves, providing curved lines for tables and seating, softening space, giving the feeling of warmth and mood. Other than an Indian pot that holds dried reeds, the space needed no plants or flowers. Throughout, the designers worked at simplification. For instance, doors leading to the guest portion of the residence are without detail; hinges are concealed, and there are no moldings. Once closed, doors become part of the clean sweep of space, flush with the wall. "There is no need to be aware of doors and passageways and hallways," explains Mr. Alaton.

Lacquered cabinets are striped in color; triangles of marble hold black lacquered baskets; chenille covers seating; silk—which looks like cotton—upholsters a sofa. "At one time we might have been tempted to put a painting or tapestry on the wall over the sofa, since the sofa is twenty feet long. Instead, we plumped it with pillows. We're really creating a background for people. There is nothing more interesting, and no object can match a personality. I like to see people bring a room to life, instead of chintzes and prints and tassels."

As might be imagined, there are few objects, and no reliance on Indian artifacts to help create the mood. "We could have used typically Indian fabrics, embroidered silks and cottons with bits of mirror," says Mr. Alaton. "We could have set up umbrellas, put brassware on the tables and found lots of objects in jade and rose quartz—or used tea caddies set with stones. They would all have been part of the Indian look." There are, however, several openwork armchairs from the nineteenth century, a little brass and copper, a few Indian paintings on glass—but not much else.



"Life today is different from what it was even a few years ago," says Janet Polizzi. "There is a new simplicity, a paring down. People are doing more with less, and it is a creative change. I think that now one should concentrate on having things around that last and keep their value—have a personal value—rather than collecting a lot of things that in time will mean very little. It is no problem to cover every tabletop, or fill a room, or add trim to every surface." Her point of view can be seen in the bedroom—walls upholstered in printed cotton, floor carpeted in stripes of blue, pink, saffron yellow. It is an arrangement of expressions, serene at night, bright with color in the morning.

Gleaming lacquered baskets crown triangular marble pedestals in the Entrance Hall; Indian paintings on glass lend color to the subtle palette. "For this house, the less detail the better," Janet Polizzi says. "We dress the rooms with texture and line, instead." OPPOSITE: Beyond one wide doorway, intricate dining room chairs upholstered in woven raffia from Hinson & Company gracefully counterpoint the sleek travertine table. ABOVE: Through another doorway, an Indian painting and a hammered brass chest endow the sitting room with Eastern exoticism. Unifying the design, J. Robert Scott plaid repeats on a banquette and ottoman, and openwork chairs cluster around a games table.

The designers used what the desert offers, its warmth and fresh air, its fragrance and breezes. "I don't like to introduce elements foreign to a given surrounding," Mr. Alaton says. "The desert provides a great deal with which to work, and we made it part of our design." Windows are hung with rattan shades, another favorite device for creating illusion. They can almost be seen through, but not quite. During good weather, French doors to the garden are left open, and canvas curtains hung from the outside are pulled together to billow in the pleasant afternoon breezes.

"If you travel enough, sooner or later you will become aware of how people use the elements around them, including color," Kalef Alaton says. He and Janet Polizzi have worked on projects in most parts of the world and are at home in nearly

"People today are doing more with less, and it is a creative change indeed."

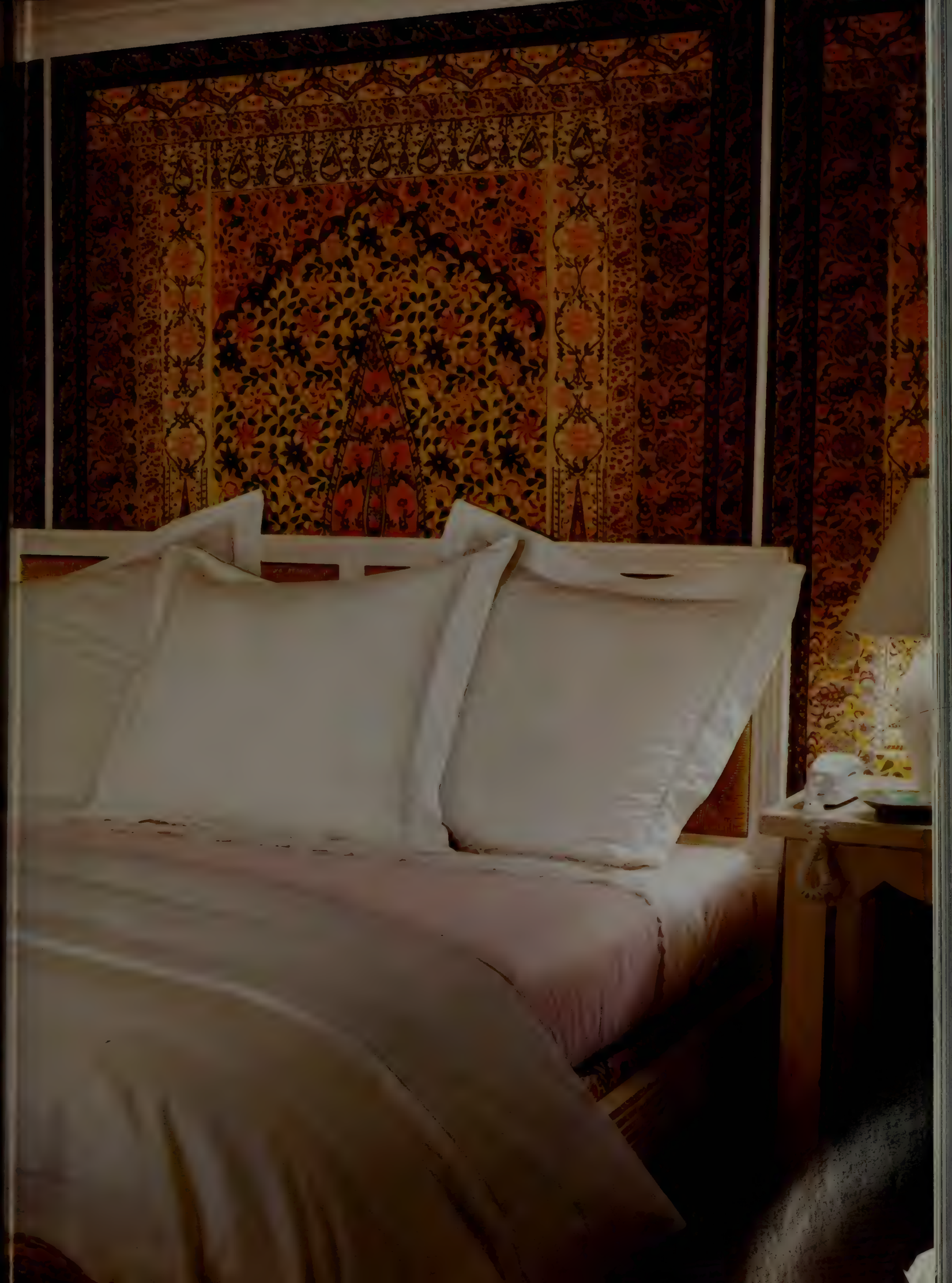


every country. "You find brilliant color in Italy," Mr. Alaton continues. "Paris is softened color, filtered through a gray light, and color in Spain is absolutely incredible. I was talking to a client yesterday in Marbella, and she said, 'You ought to be here today. We can see Gibraltar.'"

Here in Palm Springs it was thus inevitable for the two designers to make use of their knowledge of the whole world and duplicate something of its varied spirit and color. □

—Suzanne Stark Morrow

RIGHT: The Indian influence suffuses the Master Bedroom, where the elaborate patterns of wall panels from Old World Weavers evoke a sumptuous desert pavilion. The scalloped edges of the bedside tables restate the Eastern theme, while striped carpeting from Stark presents the walls' pastels in linear form. ABOVE: In the Master Bath, floor-to-ceiling mirrors multiply the image of glowing lanterns, suggesting a glittering evening cityscape. Marble flooring contributes an elegant sheen; the basketweave-paneled ceiling reflects the emphasis on natural materials.



Antiques: Lustrous Tea Services

LIKE TANNHAUSER'S VENUS, the teapot might say, "From my lips ye shall sip a divine draught." And as such, many generations of tea drinkers, from the Far East of its inception to the West of its adoption, have found the fragrant brew. To the British nation, in particular, tea has gradually ousted beer from its time-honored place, to become the national beverage, much as *le gros rouge* is to the French. Thus, the teapot assumes symbolic status, as uniting as the flag. In America, coffee appears to be the rallying point; instant coffee, percolator coffee, or a kind that gushes from slot machines; an endless flow punctuates the day, though with less ceremony than that which traditionally surrounds tea drinking. In short, the coffeepot ranks poorly beside the noble teapot.

Teapots at their finest are at once objects of beauty and use, artfully designed to combine both elements. The precise curve or angle at which the spout is set controls the arc of liquid as it reaches the cup in a golden sweep. Pedigreed teapots do not drop or splatter. In principle, the longer the spout, the more elegantly it pours, though oddly, the Chinese and Japanese teapots of ritual tea ceremony are stumpy. Tea being an elegant fluid—it was G.K. Chesterton who called cocoa "a cad . . . a vulgar beast"—it is fitting that the ceremonial aura should surround the teapot. I recall fondly the majestic teapots that might be said to have presided over my English childhood.

My father's early morning tea, brought to his bedside in a small terra-cotta of Chinese origin, with a silver dragon curling round its spout; my mother's breakfast tray, dominated by a Spode teapot far too large for the tray—but then she never drank less than six cups. In summer a rickety table was set up on the lawn, and we sat round in creaking basket chairs, eating cucumber sandwiches,



Kees Hageman



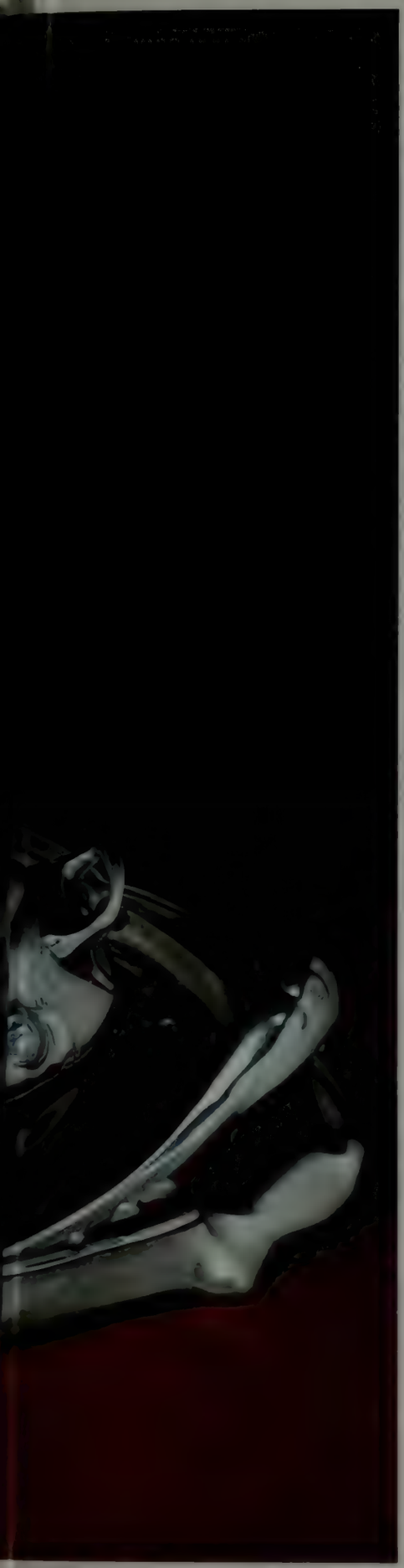
my mother busy with all the fiddle-de-dee of hot water kettle and spirit lamp, sugar tongs, strainer and milk jug—an apropos ritual, it was considered the mark of the beast to put the milk in first! My mother, like many purists, held that the best brew was made in porcelain or earthenware, therefore the silver teapot never appeared, and the Rockingham one, rosily wreathed and sumptuously curved, a self-important object, was the centerpiece. In winter the same ritual took place beside the fire, with crumpets, while the teapot now wore a quilted tea cozy against drafts.

Tea and tea parties run like a warming stream through English literature. In 1660 Samuel Pepys's diary reads: "Did send for a cup of tea, a China drink of which I had never drunk before." In *The Rape of the Lock* we find Alexander Pope addressing Queen Anne thus: "Great Anna, whom three realms obey,/dost sometimes counsel take and sometimes tay"—the eighteenth-century pronunciation of tea, which in China was called *cha* and only known as *té* in the Amoy dialect. In the nineteenth century, perhaps the teapot's most splendid hour, we find Jane Austen's characters, like the authoress herself; the Carlyles at Cheyne Walk; Elizabeth Barrett Browning, sofa-bound in Wimpole Street; Thackeray; the Brontë sisters in that stark Yorkshire parsonage; and many more of the literati, all taking comfort and delight in the teapot's brew. Before I leave the literary scene, let me recount a visit I

LEFT TO RIGHT: *Dutch silver articles. Teakettle,* by Ate Scheversteyn, 1728; 5¼" high, excluding handle. A. Aardewerk, The Hague, The Netherlands; *Candy bowl,* by Caspar Janszonius, 1750; 4¾" high; *Milk jug,* by David de Klerk, 1767; 4¾" high; *Teapot,* by Jan Verdoes, 1738; 6¼" high; *Tea caddy,* by A. Akersloot, 1730; 5" high. Four pieces from Van Ravenstein, Haarlem, The Netherlands. Tapestry from Elizabeth de Lestrieux, Montfoort, The Netherlands



Feliciano





Feliciano



Feliciano

LEFT: *Tea service and tray*, by Hugo Leven for the Kayserzinn workshop, Germany, 1900. Pewter; greatest height 8½". The fluid forms of Art Nouveau design individualize this gleaming service. Macklowe Gallery, New York. TOP: *Teapot* (from a seven-piece set), by Ivan Saltikoff for the firm of Ovchinnikov, Russia, 1895. Enamel on silver gilt; 4¼" high. Multicolored floral and geometric motifs create a jewellike surface on a classic form. A La Vieille Russie, New York. ABOVE: *Teapot*, from an Irminger silver design, Germany, circa 1730 (later decoration). Meissen porcelain; 4 1/16" high. A reserve of painted figures in a pastoral setting adorns this pyramidal octagon-shaped example that features a scrolled handle and eagle spout. Antique Porcelain Company, New York.

...their various forms being too charming to sulk in cupboards, teapots evoke faraway lands and happy sippings.



Jacques Rolandey

ABOVE LEFT TO RIGHT: *French vermeil tea articles. Teapot,* by Antoine Boullier, 1798–1809; 5" high; *Sugar bowl,* by Joseph Catalan, 1819; 7¼" high; *Water pitcher,* by Antoine Boullier, 1798–1809; 7½" high; *Tray,* by Marc Augustin Lebrun, 1819; 20" long. Jacques Kugel, Paris.

OPPOSITE: *Teakettle and stand* (from a seven-piece set), by Robert Hennell III, England, 1861. Silver; 16" high, excluding handle. Expressing the 19th-century revival of repoussé, an embossed teardrop design is accented with a figurative finial. Armitage, London.

once made to the late Carson McCullers, that most gifted of writers. She was then living at Nyack, up the Hudson River, and, having lost my way, I arrived late for tea. "Honey, Ah reckon you're tired out and need refreshment," she said. Reaching for a beautiful old blue and white teapot, she poured me a cup of neat gin.

Throughout my years of travel I have acquired many teapots: Some have become flower vases, their various forms being too charming to sulk in cupboards, and besides, they evoke faraway lands and happy sippings. Bright blue enameled-tin teapots found in the black tents of the nomads across the Syrian deserts; stocky brass ones from Morocco, yielding sticky-sweet mint tea; those chubby china teapots perched above every samovar from one corner of Russia to the other, I remember how alarmingly they shook when balanced on the big samovars that every wagon on the Trans-Siberian train boasted. Russia is traditionally a nation of tea drinkers; the tea caravans following the Silk Route across Central Asia often made a detour to the Fair of Nijnii-Novgorod, where vast quantities of tea chests were traded for furs. All over the USSR and Central Asia, the teapot and samovar are an indivisible whole; however, I doubt that an exquisite and fragile Ovchinnikov teapot ever graced a samovar. In the aristocratic milieu for which they were designed, the familiar samovar had fallen into disrepute, a Western European samovarless tea table being considered chic.

Looking back over the teapots and rituals of a lifetime, I give the palm to those gaily painted teapots and the blissful hours spent in the teahouses of Afghanistan. Whether a group of three, who might be expected to share a pot, or a gathering of ninety strong, it was a teapot apiece. This produced a curious euphoria, a sense of timeless well-being, as each one of us drank at our own pace, the pot refilled from the samovar at our own measure. There was no hustling to be up and off, making room for newcomers, as too often the case elsewhere. There, the teapot kept company with the drinker, and an almost mystic sense of communion was established—something of which I like to think the teapot itself was aware.

British writer/traveler, Lesley Blanch, best known for her book *The Wilder Shores of Love*, has completed a biography of Pierre Loti



In the Country

Creating Form and Function and Comfort for Family Life

INTERIOR DESIGN BY MELVIN DWORK
PHOTOGRAPHY BY PETER VITALE



"I AM PRIMARILY CONCERNED with creating an atmosphere that is an appropriate background for people," says New York interior designer Melvin Dwork. "So I begin a project by evaluating the overall space and establishing how it will look best and function best for my clients."

Unlike many designs that are inspired by a specific object—such as a work of art or a colorful rug—Mr. Dwork began his recent project in Purchase, New York by drawing ideas primarily from the shape and plan of the house itself. "This is a modern house, and all the rooms are very open. I knew immediately that I had to create a feeling of warmth, as well as to devise a program flexible enough to accommodate a growing, active family. Now sometimes the interior designer tends to forget—and I'm sure there are occasions when I've been guilty—that all houses are to be lived in. And of course, this isn't a very startling observation, but it is really a most essential one."

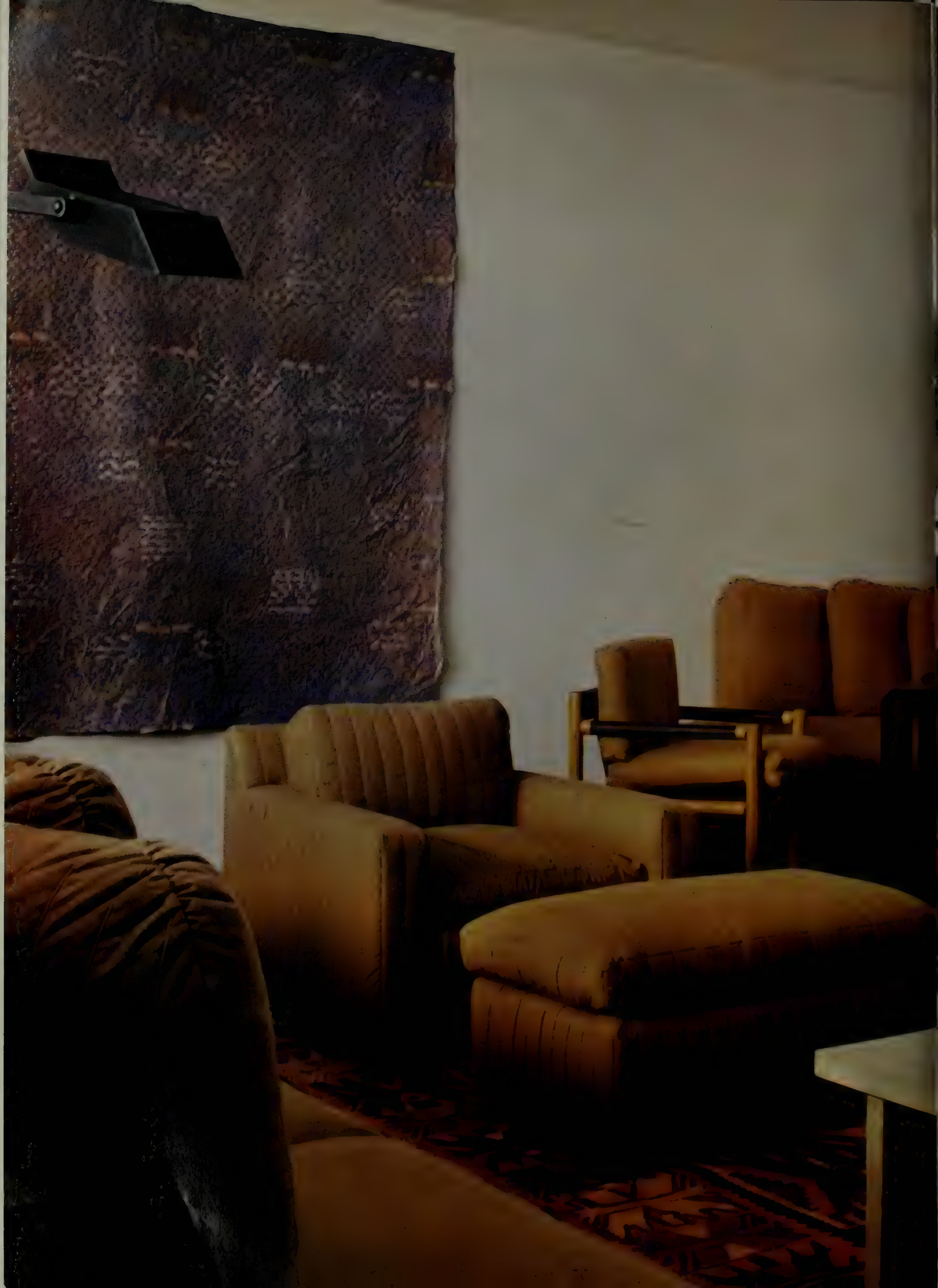
The owners are an energetic young couple with three small children, and they wanted their home to be a place the whole family could enjoy. The designer explains: "The environment had to serve many purposes. Not only did it have to reflect the sophisticated taste of the owners, it also had to be practical. Each room had to adapt easily, in order to accommodate a great number of activities, activities ranging from playing with



children to formal entertaining." An imaginative mind was required to incorporate all these elements into a house that is basically composed of only one level. Such an arrangement gives the intérior designer little flexibility and even less opportunity to create separate areas that do not clash. It was a challenge Mr. Dwork met with skill and directness.

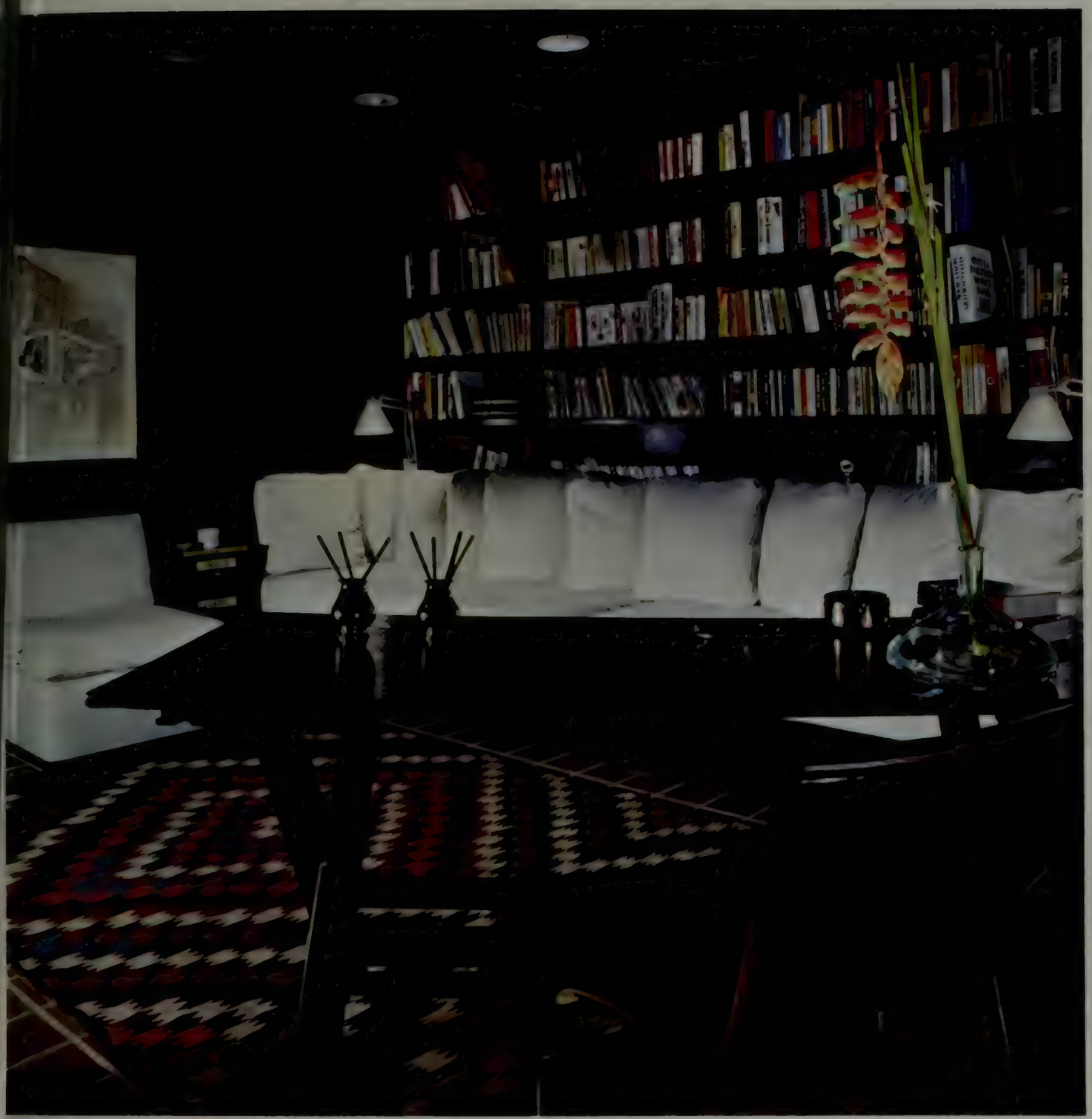
He carefully organized the interiors to combine form, function and elegance. The layout of the three main rooms—living room, dining room and library—was at first so open that the spaces appeared almost flat. A few deft decisions were made, to achieve a more comfortable spatial balance. The designer closed off a second set of steps leading to the dining room, so that the living room would become a more defined space. Another seating area was added in that enclosed corner, to be used as an additional conversation circle or for the small and intimate dinner parties

Designer Melvin Dwork blended practicality and comfort to create a flexible setting for a growing family in Purchase, New York. OPPOSITE: Intricate patterns counterpoint simple forms in the Entrance Hall juxtaposition of a Frank Faulkner acrylic painting, a kilim rug, and a rectangular bench table. ABOVE: In the Living Room, durable textures and muted hues echo the stark beauty of the outdoors. Industrial carpeting by Rosecore and seating around the low stone table act as neutral foils for a colorful kilim rug, and an African tent used as a throw. A Faulkner painting captures the spirit of woven surfaces, while French Henri II chairs and a large African throwing knife offer sculptural curves.









that the owners are pleased to give on a more or less regular basis.

To make a definite distinction between the living room and the library—and to add depth to a house in which almost all the walls are white—Mr. Dwork chose to paint the library a deep brown. The gray industrial carpeting that connects both rooms was chosen not only for practical reasons, but because the color matched the marble hearth well.

"I decided to create different moods in each room by blending some unusual tones and textures," the designer explains. Muted, warm colors—browns, camels, and grays—appear throughout the house in many subtle combinations. A woven African tent used as a colorful throw,

PRECEDING PAGES: A second seating area, composed of bleached-ash armchairs and a games table, adds versatility to the Living Room. The double fireplace also opens to the dining room. OPPOSITE: In the Dining Room, another Faulkner painting interweaves disciplined design and sensuous overlays of paint. Pots of flowering kale lend whimsical flourish to the stone table. ABOVE: Light hues give way to deep-toned lacquer in the Library, where a kilim rug sets off an English trestle table and a sling chair. A Eugene Gregan watercolor sounds a quiet note.



for example, is carefully placed on top of a quilted ottoman. It is such original touches that create an inviting backdrop for the few carefully chosen accessories. "Decisions like the kilim rug in the living room, and the Frank Faulkner paintings in the front hall, living room and dining room, give the house a thoroughly fresh look. However, I considered the total design first, and the art was what I chose last. In selecting these elements I had to be careful not to make the interiors seem cold and impersonal. Architecturally, the house has a very geometric feeling, which I wanted to play down. I purposely avoided the obvious—chrome, metal, glass, and any hard-edged objects—in favor of a rounder, softer look. It was far more appropriate."

In keeping with his efforts to give the house an aura of warmth and sophistication, Mr. Dwork used a few antique objects in the almost totally modern design. "I always like to select a few old pieces, if I can, like the French bishop's chairs in the living room and the eighteenth-century English table in the study. I think it's



important to be reminded of the past, and these few objects inject just the perfect amount of richness."

Just as antiques are often considered a long-range investment, the furniture and art objects were also chosen with an eye to the future. "When I first sat down with my clients to discuss their tastes and needs, I knew that in time this was going to be a house they would outgrow. With this in mind I recommended furnishings that could be transplanted anywhere—objects that could grow along with my clients."

In his careful blend of logic and flexibility, Mr. Dwork has produced a design that embodies comfort and style and domestic enjoyment. □

—*Carol Vogel*

OPPOSITE AND ABOVE: The functional influence continues in the Master Bedroom. To facilitate reading and writing, a sleek leather-covered table, mounted on casters, slides to the armchair; a Koch & Lowy lamp provides illumination. A profusion of plaid cotton unifies the setting, defining the rounded contours of upholstered seating and the bed with its covey of inviting pillows. Industrial carpeting by Rosecore lends deep-toned contrast, tulips a splash of vivid color. The canvas over the bed is by Janet McKenzie.



Historic Houses: Whim Greathouse

Memories of an 18th-Century Sugar Plantation in St. Croix

PHOTOGRAPHY BY ELIZABETH HEYERT



TRADE WINDS ruffle the scarlet-headed flamboyant trees; sea grape and bougainvillea grow along coral-reefed shores where pelicans flap upon a glistening sea. Today at St. Croix, largest of the U.S. Virgin Islands, it is difficult to imagine that this was once one of the fabulous sugar islands.

Throughout the eighteenth century, sugar was the "white gold" that drew adventuring Europeans to the West Indies. By the 1790s St. Croix, then under Danish rule, was the richest island in the Virgins—its harbor port of Christiansted teeming with merchant ships bringing tools, salt meat, salt fish and flour, as well as goods of a more luxurious nature, to the island in exchange for sugar, molasses and rum. The great sugar plantations of St. Croix brought wealth and prestige to their Danish and English owners, who built themselves sumptuous mansions. They lived magnificently, played recklessly and generally died young. Today the derelict windmills and vine-choked ruins of these once-thriving sugar estates are all that remain.

The plantation of Whim, dating from 1751, lay abandoned for over a hundred years. No one knows precisely what happened, but it doubtless fell victim to the troubles that beset all plantations after the abolition of the slave trade by the Danish Government in 1803. The recent restoration of *Whim Greathouse*—the main residence of a plantation was always referred to as the "great house"—and its outbuildings vividly re-creates the life and times of a successful Caribbean plantation owner.

The approach to Whim is a simple dirt road that skirts thorny pinguin bushes to arrive at the high double doors of the house. A 200-year-old tamarind tree casts its shade across one gracefully curved end wall, and the place looks very much as it must have when Christopher MacEvoy, Jr., the plantation owner, lived here. It is easy to imagine his chickens scratching in the yard among turpentine trees, and a maid shining his floors with the skin of the triggerfish.

MacEvoy, a flamboyant young Dane who had inherited several sugar estates on the island from his Scots father, is believed to have built





A plantation house built in the late 18th century, Whim Greathouse on St. Croix commemorates the romance of the West Indies sugar trade. ABOVE LEFT: Aglow in the gathering dusk, regularly spaced windows and doors surmounted by pediment forms highlight the Neo-Classical design; the well-proportioned openings are overscale, making the structure appear smaller than its almost-100-foot length. ABOVE AND ABOVE RIGHT: The house's unusual shape—an elongated oval—lends distinction and softens the angular detailing. Bright-hued shutters and verdant subtropical foliage reflect the colorful abundance of the Caribbean setting.

the house around 1794. Its unique oval shape makes Whim quite unlike any other surviving mansions. Massively constructed, it is a superb example of European Neo-Classical design, almost one hundred feet in length and forty feet wide. It comprises a main floor of three large rooms, with a connecting rear gallery or passage, and a basement surrounded by a dry moat—a deep, open area that aids the circulation of air.

Plantation mansions were built by Africans, using whatever material was available on the islands. The three-feet-thick walls at Whim were fashioned from blocks of local stone and coral rock. The mortar was of lime fired from crushed seashells mixed with water and molasses. The outer surfaces were then plastered over. These materials, often incorporating bricks from Europe brought in as ships' ballast, were used throughout the Caribbean. To this day it is said that the molasses still seeps to the surface of some old walls.

Inside the house the three finely proportioned rooms have seventeen-foot ceilings, and doorways twelve feet high, creating a cavernous air space to cool the interiors against the subtropical heat. At center is the dining room, flanked by the living room and the master bedroom. The chiefly European period furnishings were all located on the island, many pieces coming from great houses of other dismantled sugar estates.

In the outside grounds two low stone buildings consist of a primitive bath house and the kitchen. In the strict hierarchy of plantation life, the cook was second in importance only to the children's nurse. At Whim she reigned over the huge brick range with its many different fireholes for cooking food at various temperatures. Here are the ancient braziers, steam irons, grain barrels, rum measures, jugs and calabash bowls, and bunches of dried anthurium leaves for scouring pots and pans. Some distance from the kitchen and bath house rises the restored and fully operative Danish windmill, built of stone and dating from the early 1700s. Alongside it is a nineteenth-century rum still, rescued intact from another plantation, and to the rear of the main house are the remains of the old Whim sugar cane factory.

To run a sugar plantation required a gambler's instinct for risk. The planters themselves worked long hard hours to keep their estates in running order. Their optimism and lusty humor were expressed in the names given plantations: *Judith's Fancy, Good Hope, Upper* and *Lower Love, Profit, Jealousy* and *Humbug*. The name *Whim* is believed to derive from either the whimsical nature of its owner, or from its early ox whim—another word for an animal mill.

The planters of the West Indies were an island aristocracy, who behaved with all the pomp of their European counterparts. Furniture, china, rugs, silver and fine wines were imported from Europe in vast quantities. Many of the great houses boasted ballrooms, mirrored and chandeliered, and the planters vied with each other in the lavishness of their parties and entertainments.

Christopher MacEvoy himself left St. Croix some time in the early 1800s. Later, King Frederik VI of Denmark appointed him royal chamberlain. He was never to return to Whim, and records show that he died in Denmark in 1838. It is assumed he left the operation of the estate to his overseer, a common practice at the time. The 1820s saw a slump in the export market for sugar and an increase in competition, caused by the development elsewhere of the sugar







ABOVE LEFT: Much of the period furniture in the Dining Room, and throughout the residence, was specially constructed of West Indian mahogany, which is highly resistant to the island's termites and humidity. ABOVE: Among the Bedroom's graceful furnishings is a canopied bed that once belonged to a Danish governor of St. Croix; its turned posts frame the relaxed curve and extended arms of a traditional planter's chair. ABOVE RIGHT: To provide the luxury of a hot bath, water was heated in the cook house, then carried to the small stone Bath House. OPPOSITE: Central to plantation life was the Cook House, where a vast brick hood crowns the capacious brick range and ovens. The industrious cook made use of a picturesque assortment of utensils, including calabash bowls and, especially notable, the rare pyramid-shaped water purifier, at right.



beet. For the remainder of the nineteenth century the planters of the West Indies were plagued by labor revolts, epidemics and natural disasters. The great estates on St. Croix were either shut down, sold at rock-bottom price or simply abandoned.

The restoration of Whim Greathouse and sugar plantation has been carried out by the St. Croix Landmarks Society, a group of islanders who have also successfully won a Historic Landmark designation for Christiansted's old harbor front. The turbulent history of this green, glowing island that began in 1493 with the arrival of Columbus on his second voyage of discovery, is being preserved all over St. Croix—but nowhere so magically as at Whim. □

—*Patricia Warner*



An early-18th-century Danish windmill at Whim powered massive sugar cane crushers; the juice flowed to the plantation factory for processing into sugar, molasses and rum.

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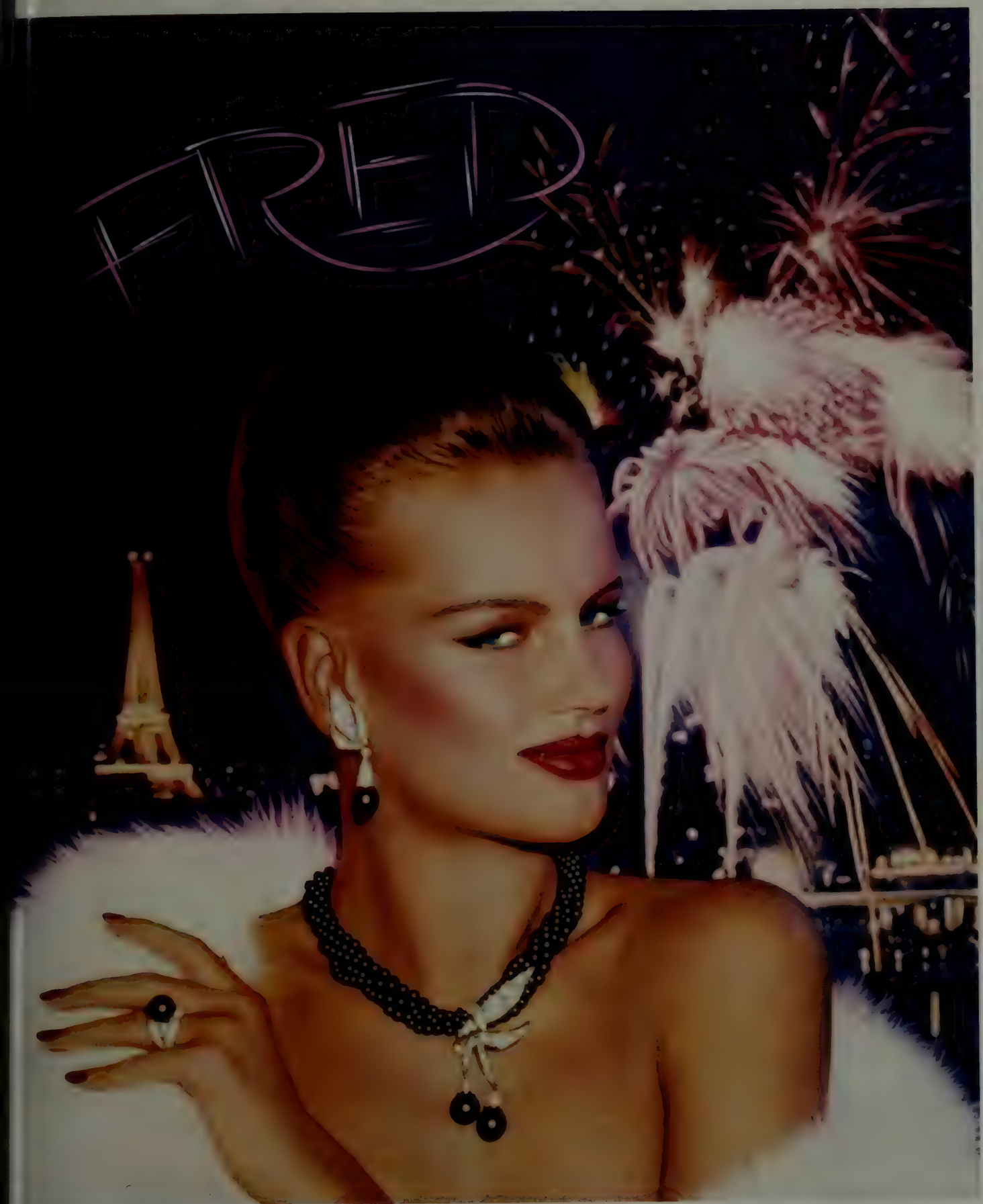


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Philip Johnson
continued from page 155

themselves clearly different in style.

If the studio represents any particular phase of this architect's long career, it might be called a merger of earlier phases. For here is apparent Mr. Johnson's deepening concern for the architectural forms of history and his continuing fascination with pure abstraction. They join perhaps more intimately in this compact, rather fanciful design than in any of his other, more purely modern, works.



A deep-hued corner fireplace adds domestic warmth to the efficient, rather austere design; the door at right handily conceals storage.

There is one significant difference between the studio and the other buildings on the estate, which, while all have specific purposes, can also function as general-use spaces or as entertainment areas. The studio, with its library, is a work place, and the demands of this role play a significant part in determining the interior configuration: A single oblong room, with a fireplace in one corner and a round bulge, under the tower, in the diagonally opposite corner.

There is a large work table in the round tower, right under a conical skylight, which lets a shaft of light come slicing down the tower's inside; bookshelves line the walls (the books are the only art, in fact) and there is

continued on page 196


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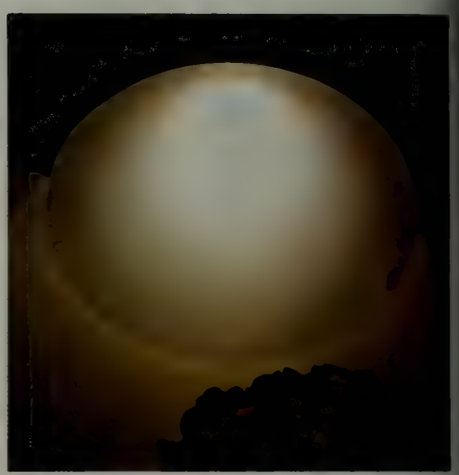
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one large window, a single pane framing a view of the open landscape. That is about it, save for a startling carpet, a brash mix of reds and blues, which Mr. Johnson calls a "neo-Persian roadside motel-type carpet." It represents an attempt to raise to a level of elegance an ordinary mass-produced element, a budget-Baroque design that is also meant to offset the building's starkness.

This attempt does not fully succeed,



Bathed in sunshine from the oculus window, the conical tower becomes a well of light illuminating Mr. Johnson's large work table.

although the notion of the carpet as a busy element, its plushness and its activity pulling stark walls together, is a sound one. But the room works well as a spatial experiment—its unexpected proportions do not feel awkward, but seem, in fact, quite comfortable; it is at once noble and intimate, grand and personal, in a way that few rooms manage to be.

And thus it is a fitting new addition to what remains, after thirty years, one of the most remarkable residential compounds anywhere in the world. The Glass House estate is Philip Johnson's private laboratory; on these grounds he has been free to indulge his whims, to experiment with form and space in a way that he could not do in work for a client. The new studio stands as a reminder that the laboratory is yielding as original and provocative a product as ever. □

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Photograph by Jaime Ardiles-Arce

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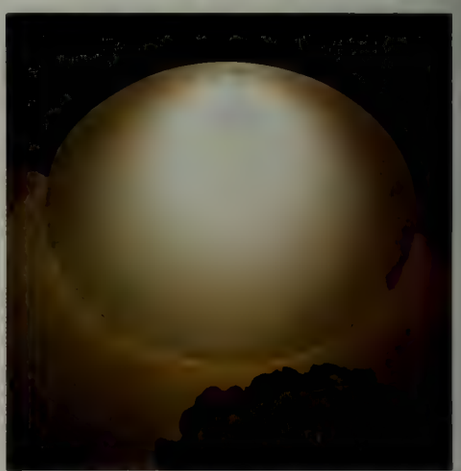
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Philip Johnson

continued from page 194

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An Appreciation of American Furniture

by Howard L. Katzander

TO THE CONNOISSEUR, fine American cabinetry and seat furniture bear identifying signs that are as precise and as readable as the whorls on a human thumb. They tell where a piece was made, and often who made the piece, although American furniture is rarely marked except for a paper label, which usually disappears over the years. Even so, the rugged solidity of a pair of Massachusetts Chippendale side chairs is seldom confused with the grace imparted to a pair of shell-carved Chippendale chairs by Thomas Affleck of Philadelphia. The little curls on the feet of a Newport block-front desk are never found on a similar block-front piece from Massachusetts.

Important Chippendale Pieces

The 1980 season has kept the collectors busy, because there have seldom been so many important pieces on the market that may never again be available. For instance: a Chippendale block- and shell-carved Newport knee-hole desk in the collection of the late Edgar and Bernice Chrysler Garbisch was bought in 1972 by the Garbisches over the telephone for $120,000, in Sotheby's sale of the Lansdell K. Christie Collection. There are only eighteen comparable Newport pieces known to have survived, and almost all of those are in museums or in private collections that already have been committed to museums. This time around, in the Garbisch sale, conducted by Sotheby's at Pokety Farms in Maryland, the piece brought $250,000.

Or take the small Chippendale carved mahogany bombé chest of drawers from the same collection, which was bought by the Garbisches in 1968, when the range for such a piece at auction was between $40,000 and $50,000. In 1977, a bombé chest similar to theirs was sold at auction for $135,000, setting a new level for this kind of piece. Only fifty like it are known to exist, and again, several of these are already in museums. So the competition was stiff for this piece, and it sold for $160,000.



Courtesy Sotheby Parke Bernet

Part of a highly successful 1980 Americana auction season, Ichabod Sanford and Caleb Wheaton's Federal tall-case clock brought Sotheby's $75,000, a top price for its period.

Distinctive and Rare

There is an old saying among collectors of American furniture that if a piece is slightly peculiar and made of cherrywood, it's from Connecticut. A pair of such chairs sold at Christie's not long ago for $25,000. In the Garbisch group there was another pair, but they were of mahogany, and while otherwise identical to the cherrywood chairs, brought $29,000. The maker of these chairs is believed to be Eliphalet Chapin, who left Connecticut in the last half of the eighteenth century and spent some years working for Philadelphia furniture makers. One of the tricks he learned was how to make a chair with tenons that went through the back legs from the side rails, thereby providing enough strength to obviate the need for stretchers. This feature is one that distinguishes Philadelphia chairs from most others, giving them both grace and strength, and Chapin was the only furniture maker known to use this technique in Connecticut.

In addition to being a connoisseur of American furniture, Mrs. Garbisch was a fancier of miniature furniture. Unlike French miniature pieces, which often were made as advertisements, American miniature furniture was made for the bedrooms of children, who were regarded as just small people. (As early primitive portraits of family groups indicate, boys and girls wore duplicates of their parents' clothes.) In the Garbisch sale there were miniatures that brought more than $20,000 per item.

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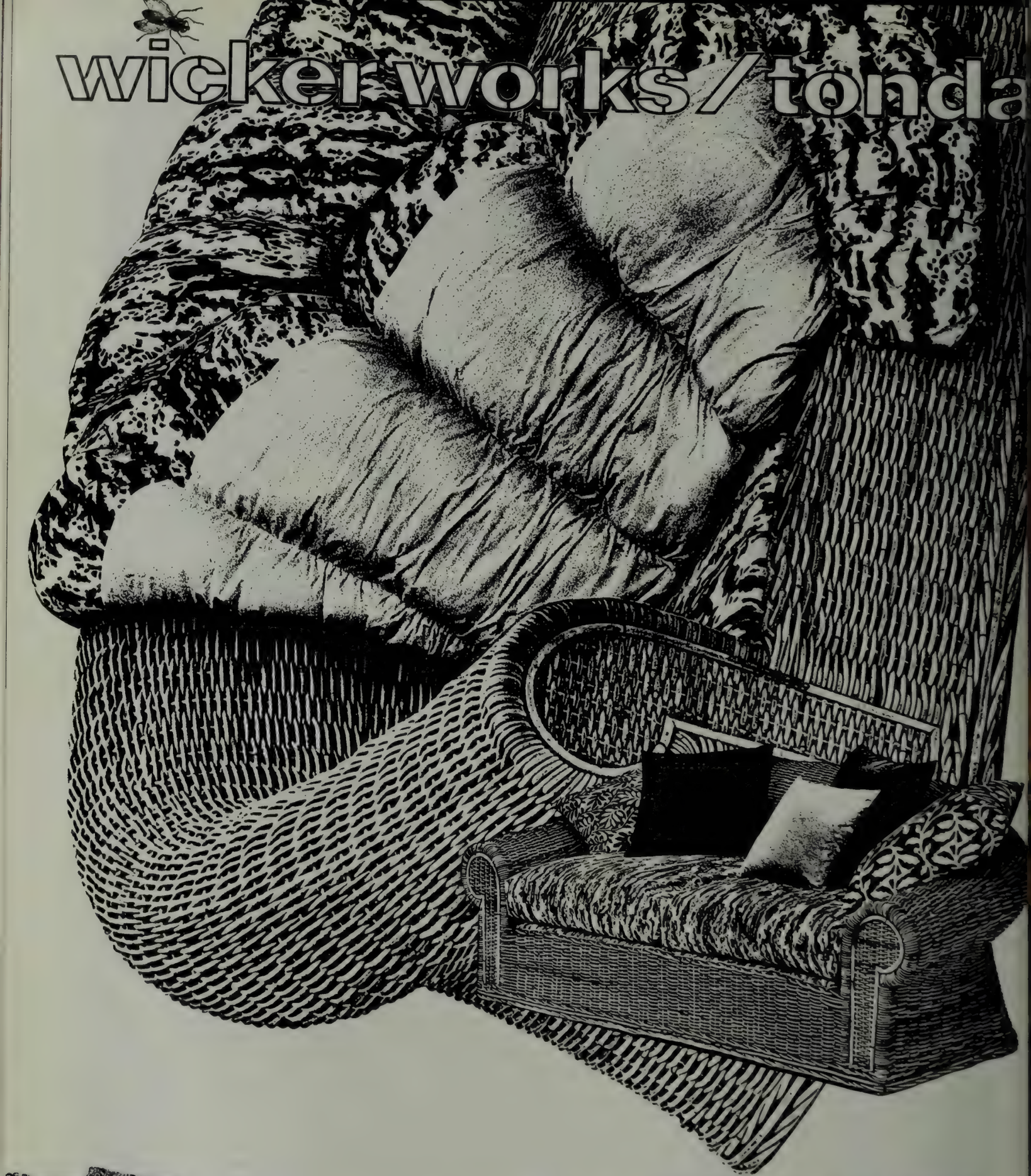
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An Appreciation of American Furniture

continued from page 202



Courtesy: Christie, Manson & Woods



Courtesy: Sotheby Parke Bernet

What has caused all the interest in American furniture in recent months is the spate of major events that focus on historical American life styles. The Metropolitan Museum has opened its new and vastly larger American Wing. Yale University has been celebrating the fiftieth anniversary of the gift of 5,000 items from the Garvan Collection, which form the foundation of their museum's American collection, and in Washington, D.C., the National Gallery is featuring an exhibition entitled "In Praise of America," inspired by the 1929 Girl Scout loan exhibition of seventeenth-, eighteenth- and nineteenth-century American decorative arts. This is the first major exhibition of its kind ever to be held there. □

TOP LEFT: Shell-carved aprons distinguish Philadelphia Queen Anne side chairs, circa 1750–1760, which Christie's sold for $160,000 in 1978. TOP RIGHT: Also from Philadelphia, Thomas Affleck's Chippendale walnut side chairs, circa 1760–1780, brought $70,000 this season at Sotheby's. BELOW LEFT: A Chippendale bombé chest, circa 1760–1780, is one of fifty such known pieces. It sold at Sotheby's last May for $160,000. BELOW RIGHT: From the same sale, a Chippendale kneehole desk, possibly designed by Edmund Townsend, circa 1760–1780, stunned the market at $250,000.



Courtesy: Sotheby Parke Bernet



Courtesy Sotheby Parke Bernet

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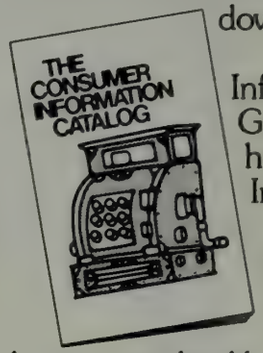
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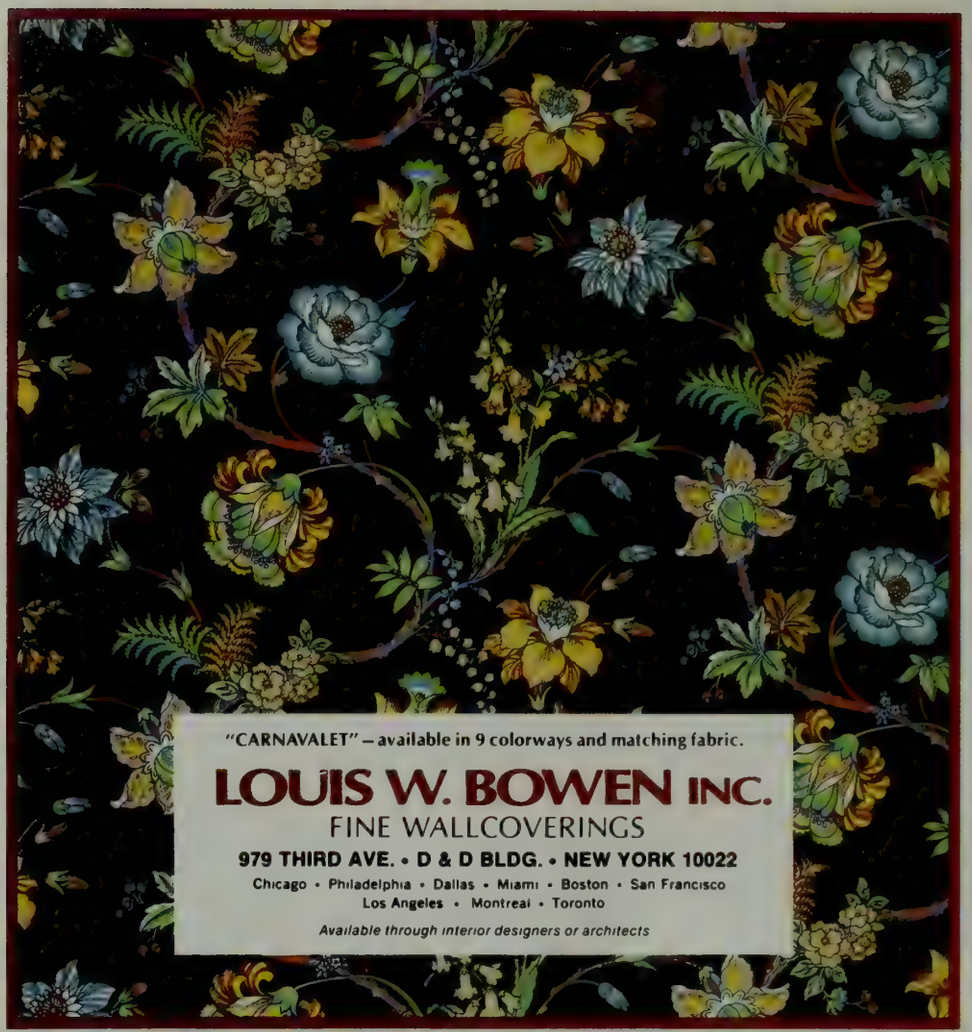
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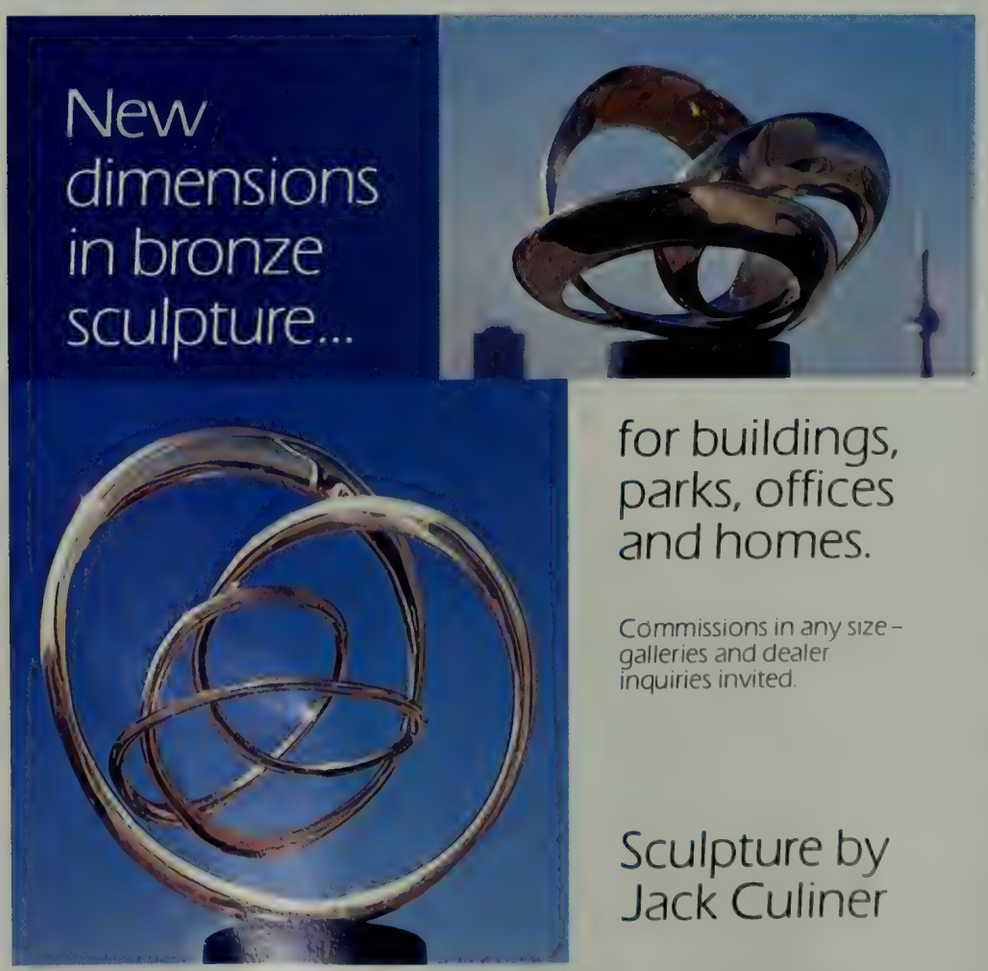
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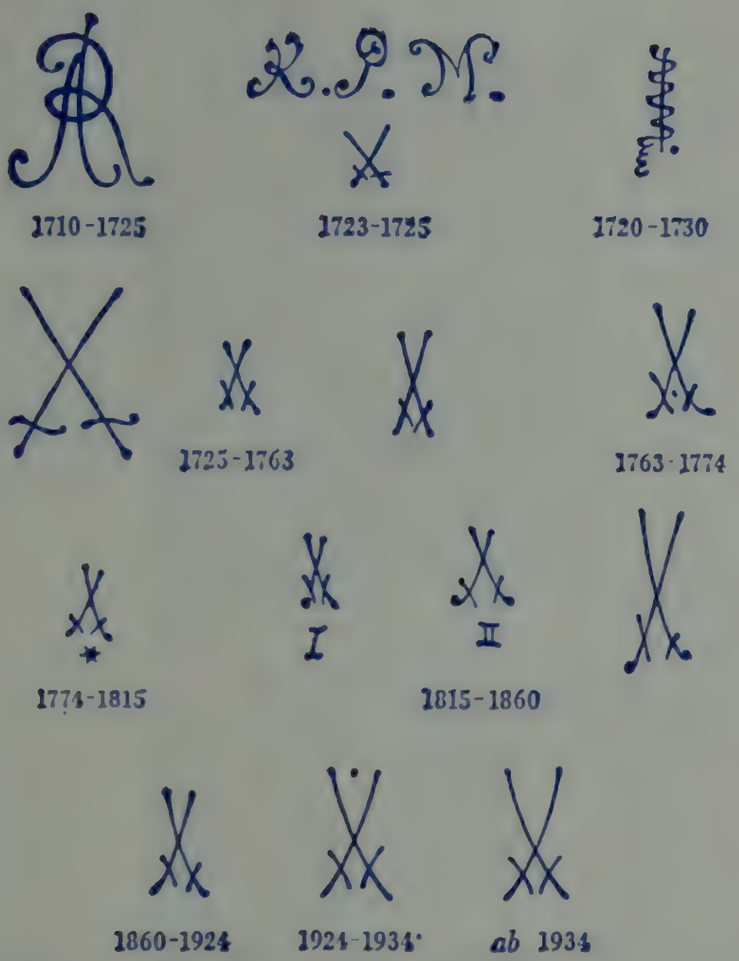
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Chinese Porcelain—Timeless Beauty

by R. Everett Rutherford

SEVENTY YEARS AGO, in 1910, Ralph M. Chait opened his first gallery in New York City and began dealing in fine Chinese porcelain. Coincidentally, it was in that same year that the Chinese republic of Dr. Sun Yat-sen was formed, an event that ended the Ch'ing Dynasty and the system that supported the ancient talents and techniques of the great potters.

"There was a new way of life, a new society, a new attitude. The direction was toward mass production. The system of imperial patronage permitted an artisan in the imperial kilns to be supported for years while working to solve the mundane problems presented by 'the elephant's fifth toe.' He could spend a whole lifetime on one design and never have to think about survival."

This is spoken knowledgeably by Allan S. Chait. He and his sister, Marion Chait Howe, carry on in the tradition of their father, who died in 1975. The gallery is a miniature museum. Perhaps a hundred pieces, ranging in value from approximately $1,000 to $350,000, are on display. Together they provide a history of fine Chinese porcelain and pottery.

Collectors of Oriental porcelain are usually quite scholarly. They are forced, by its complexity, to learn the nature of the materials used in the form itself, and the way various layers of glazes were applied during the delicate firing processes. It is only in this way that the precise origins of a piece may be determined. And even that is not always enough.

The Ralph M. Chait Galleries utilize various resources to document their antiques. They possess what is



All photography: Feliciano

ABOVE: Marion Chait Howe and Allan Chait stand by a case in the Ralph M. Chait Galleries enclosing an imperial famille rose peach vase of the Yung Chêng period. BELOW: Their showroom, which includes a T'ang carving of three Buddhas and groupings of K'ang Hsi porcelain, reveals the range of Chinese artifacts in their collection. BELOW RIGHT: A Wan Li wood and lacquer image of the North Pole star god was originally placed in a temple of the sun, to promote literacy among uneducated women.





continued on page 214

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Chinese Porcelain—Timeless Beauty

continued from page 212



The musculature of a T'ang marble lion, 5½" high, is deliberately stylized in order to emphasize its symbolic stature as a guardian figure.

probably the finest library on Oriental art in private hands, going back to the first volume the elder Chait bought in the early twentieth century, and including every important catalogue of auction sales and exhibitions since that time. In the basement of the gallery, where part of the extensive library is stored, Mrs. Howe's husband, George Howe, a scientist, has installed a private laboratory where equipment for thermoluminescence testing is employed, in order that the precise age of antiques may be studied and determined.

Oriental porcelain is a rich and challenging area for the collector. But like many fields of collecting, it is narrow at the very top, and the activities of a single collector can have a broad effect. Mrs. Howe relates how the passion of President and Mrs. Herbert Hoover for fine K'ang Hsi seventeenth-century blue and white porcelain influenced public taste.

"Mrs. Hoover loved blue and white and had built a fine collection,

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Georgia O'Keeffe at KENNEDY GALLERIES



Georgia O'Keeffe, **Autumn Leaves, No. 2, 1927;** oil; 32¼ x 21 inches
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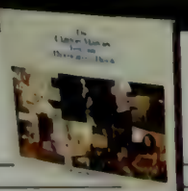
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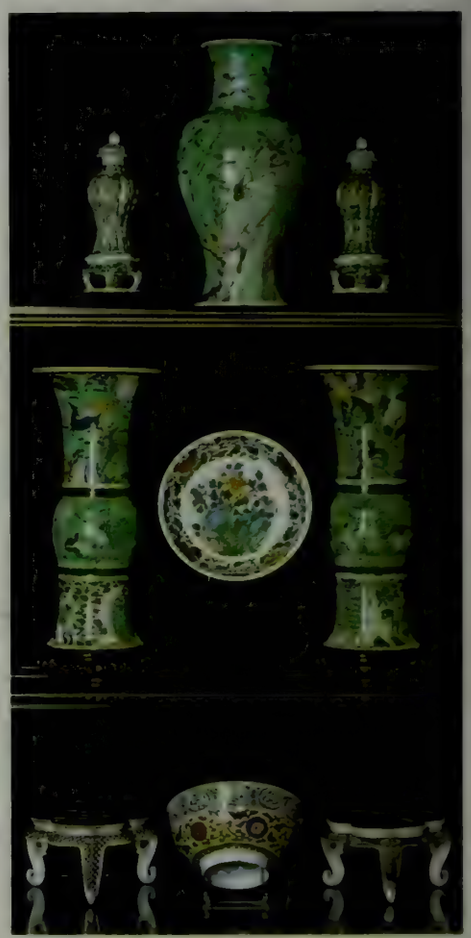


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Chinese Porcelain—Timeless Beauty

continued from page 214



A selection of K'ang Hsi famille verte porcelain includes a pair of beakers, 19½" high, encircled with fish dragons, deer and cranes.

which she planned to will to their two sons," Mrs. Howe explains. "But the president didn't think it was large enough to be divided, so he came into the shop one day and talked to my father about blue and white. There was a case of it, but in America it had been of small interest.

"After an afternoon of looking and conversation, Mr. Hoover suddenly said, 'I'll take it.' 'Which piece?' my father asked. 'The whole case.' Mr. Hoover replied. And he did. He went all over looking for K'ang Hsi blue and white, and we started getting calls from people who suddenly were interested in those lovely pieces."

"A few years ago a client could come into our shop and buy a very nice piece of porcelain, an authentic antique, for $500 or so," says Mr.

continued on page 218

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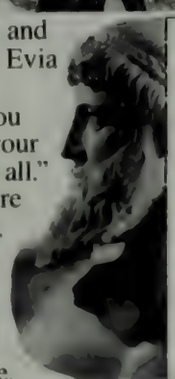
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Chinese Porcelain—Timeless Beauty

continued from page 216

Chait. "Today that price has doubled, at the very least. The top, of course, has no ceiling. It can go on forever, because there is no limit to the value of the finest in any field. But the lower levels are also moving up.

"In the 1960s a rather large percentage of our clientele consisted of European and Japanese collectors, but today that has been reversed, and almost 90 percent of our clients now are Americans or South Americans.



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"Our clients constantly change. Happily, our new collectors are a fairly young group. It is very nice to do business with the tried and true collectors, but it is the young collectors who assure the continuity that is needed. The taste and sophistication of the young collectors today is much higher than it used to be, because of their travels and study. It doesn't even matter where they come from. And where it used to be that young collectors would buy almost anything, just to get a start, and would trade up, as they learned in later years, they now want something of real worth within limits of their purses. Today young people want to start off with something of importance."

continued on page 220

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2. PBD has entered into an arrangement with Sotheby Parke Bernet which makes the auction house's expertise in the worldwide art market available to the Private Banking Division.

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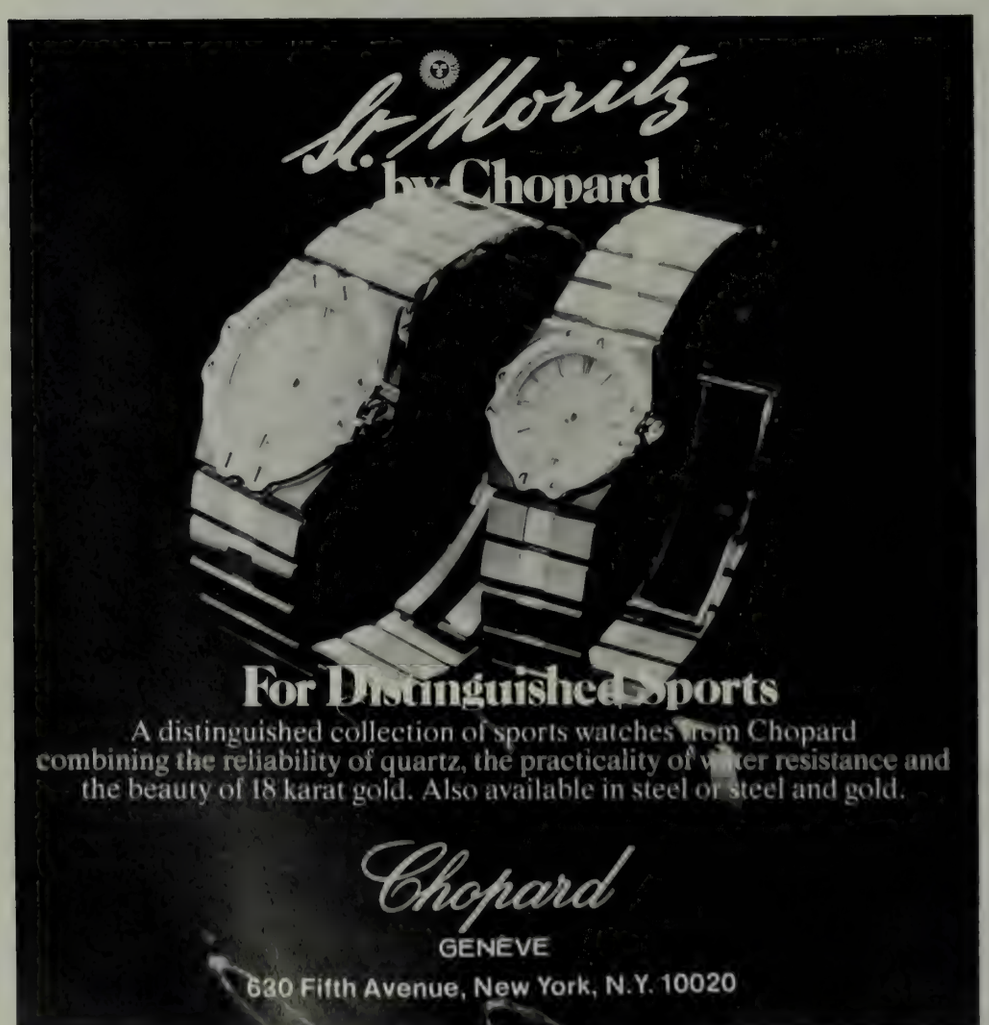


For more information, write to Margaret Scott, V.P., Private Banking Division, Box 2450, One Citicorp Center, Lexington Avenue at 53rd Street, New York, N.Y. 10043.

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Chinese Porcelain—Timeless Beauty

continued from page 218

Both Allan Chait and his sister have traveled in China. Their excitement and high hopes for those trips were quickly dashed when they found the attitude of the Chinese today toward their treasures of the past difficult to comprehend. "In the old days, potters traditionally copied the works of earlier periods," Mr. Chait comments, "not in order to defraud or fool people, but out of love for the finest of the past and as a tribute to the artisans of the earlier period. So you will find seventeenth-century porcelain, K'ang Hsi porcelain, with Ming marks, done in Ming tradition. This died really in the late nineteenth century, and today it is almost completely gone.

Oriental porcelain is a rich and challenging area for the collector.

"Marks are important only if everything else about a piece is correct. The unglazed foot of a piece is a window into the past that enables us to determine whether it was in fact made when the marks indicate. Now the Chinese are very much onto Western ways. Wherever you go, whether to a factory or a kiln or a great center like the Forbidden City or the Great Wall, you come out at a shop where you are offered contemporary reproductions that are really horrendous, at fantastic prices."

"I went to a kiln where they were turning out porcelain pandas for export," Mrs. Howe says. "I asked one of the managers if an artisan could decide they would look better if their heads were turned to one side, instead of looking straight ahead. He indicated this would not be permitted. There is no longer any artistic freedom, no room for artistic achievement or development. But it is obvious the talent is still there."

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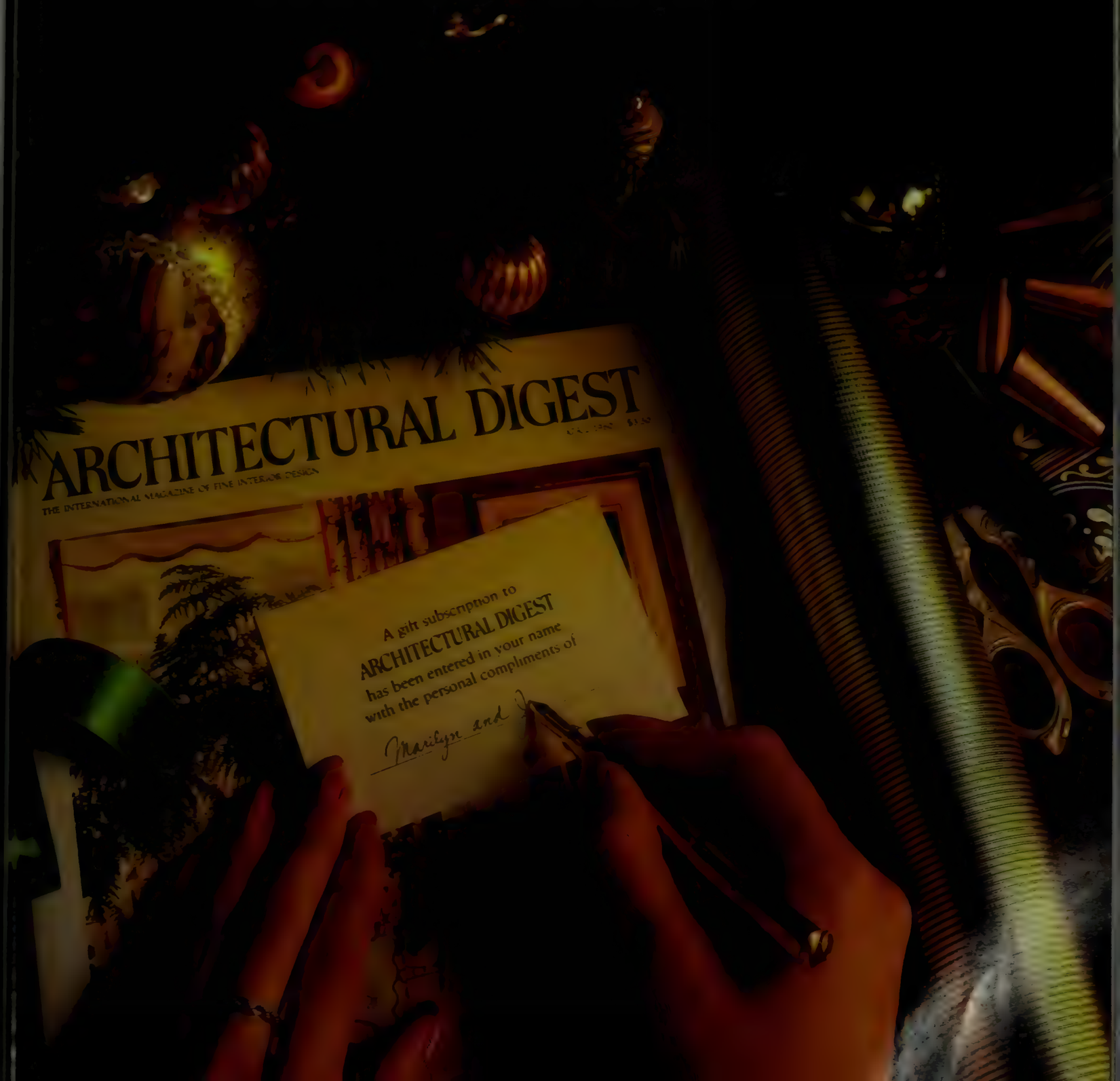
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Contemporary Rugs — Kinetic Designs

by Jeffrey Simpson



Werner Stegemeyer



Feliciano

ABOVE: Rugs, like art, engage the attention through color, pattern or texture. An exciting mix of all three is Stark's all-wool *Portuguese Needlepoint*, whose flowers and diagonal latticework recall traditional needlepoint designs. It is available in custom-made sizes and colors.



Feliciano

ABOVE: Stripes and starburst motifs combine with brilliant kinetic energy in Stark Carpets' reversible *Wool Dhurrie*, a traditional folk art design handcrafted on Indian looms. It is available in custom-made sizes and colors. BELOW: Exuberant pastels seem to take inspiration from a summer's day in this Edward Fields all-wool rug *Organdy*. Moving regularly through eighteen shades, the rug can be ordered in any dimension or color to fit a room.

ABOVE: In Patterson, Flynn & Martin's cotton dhurrie rug *Steps*, pattern is the active visual element. Random multihued blocks assemble into ordered diamonds—a design often attributed to the American quilt. BELOW: Effect achieved through color is realized in Patterson, Flynn & Martin's *Rainbow*, a wool-faced rug created by Joan Saloomey for their Impressions Collection. Both *Rainbow* and *Steps* may be ordered in custom-made sizes and colors.



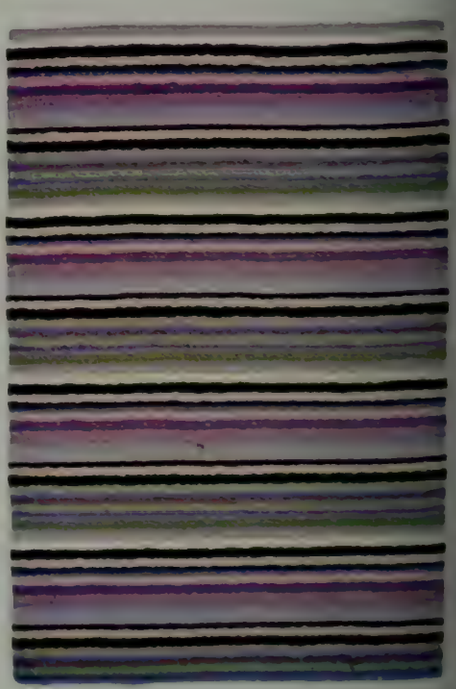
Werner Stegemeyer

IN TODAY'S ROOM, each object must justify itself aesthetically as well as functionally. The "accessories" concept of the 1950s has become as irrelevant as the knickknacks of the 1880s. Everything is essential—nothing is the accessory to anything else.

This does not mean, however, that the room is either pared to the minimum or full of objects that do not complement each other. Rooms are filled with beauty when each element is accorded respect. Light, for instance, must be taken into account in all its variations throughout the day, as part of the total design.

When all components of a room command independence, each is active conceptually and visually. Rugs today, both in traditional and contemporary patterns, reflect this kinetic assurance. Historically vivid in their colors, and often woven in elaborate patterns, rugs—both old and new—are active in their spaces, as surely as a ticking clock or even a flickering fire in a fireplace.

Rugs that derive their colors from



continued from page 228



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† Compare the 1981 EPA estimates with estimated mpg for other cars. Your actual mileage depends on speed, trip length, and weather. Actual highway mileage will probably be lower. California excluded. Compared with 1980 Honda Accord and BMW 320i EPA estimates.

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Contemporary Rugs—Kinetic Designs

continued from page 226



David Buxbaum

V'Soske's *Counterpoint Graphical #416* acquires unusual texture through the use of low, tight loops and full shear in its weave. The technique, first created by the ancient Egyptians, gives this modern rug a historical flavor. Available in custom-made sizes and colors.

the general scheme of the room's palette may assert their independence with varied textures. Those that offer patterns or color schemes contrasting with others found elsewhere in the room will be taken immediately as objects that assert their own aesthetic values. In either case, whether varying a uniform color scheme with texture, or making a separate statement as fresh as paint, the rug serves as its own justification.

In the texture, in the pattern, sometimes simply in the color itself, there is activity and urgency in today's floor coverings. They are not "part of the scenery." They don't "fade into the background," and will not lightly "be trodden underfoot." No cliché, either verbal or visual, will fit them. Rugs must be engaged actively in the evolving relationship that any indispensable element of an interior—or a life—demands. □

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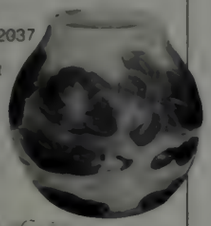
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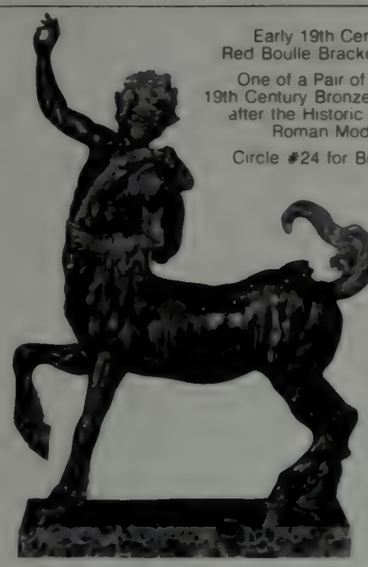
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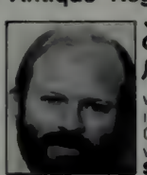
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George Clarkson—The Designer's Choices

by David Halliday

IF INTERIOR DESIGN can be thought of as an expression of civilization, then it follows that designers are, in part, upholders of order, calm and delight; that they are on the side of balance, subscribers to the rules—written and unwritten—that delineate the boundaries of acceptable behavior, whether public or private. Certainly George Clarkson is a passionate believer in such an ordinance. In fact, it might be said that the philosophy of his career has been based on that concept.

"Some years ago, very early in my career," he says, "a very wise lady, Mrs. Arthur Gardner, said to me, 'There is no substitute for good manners,' and I adopted that remark as a sort of touchstone of my work. Being polite, having good manners, is nothing more nor less than setting the stage for a civilized life, and if you make other people comfortable, you feel relaxed and in control of the situation. I think of interior design as being all about comfort. To me, the first priority is creating a situation in which everyone, whether host or guest, feels comfortable. This comes before thinking of pretty effects."



All photography: Feliciano

To George Clarkson, comfort must precede glamour. Vivian Scott's painting *Pressed Denim* entered his office as the perfect finishing touch.

"Simplicity" is another word that Mr. Clarkson deploys effectively: "It has been said that manners, or rules, were invented essentially because the prescribed actions were always the quickest, quietest and least time-consuming. And I agree absolutely. The correct way to set a table is also the most logical: The silverware is arranged in the most accessible way, the flowers don't get in your eyes, and you can actually see your hostess. This is not to say I'm a complete traditionalist; it's simply that clarity and organization lead to elegance."

Surprisingly, the designer also feels that taste per se is a somewhat overrated attribute. "I've always felt that it's not what you choose, but





LEFT: Essentially practical, but not without artistic effect, Karl Springer's Lucite column lamp recedes as it illuminates its surroundings. ABOVE: An English Regency mahogany wall bracket, appeals to Mr. Clarkson as a form of superior shelving.

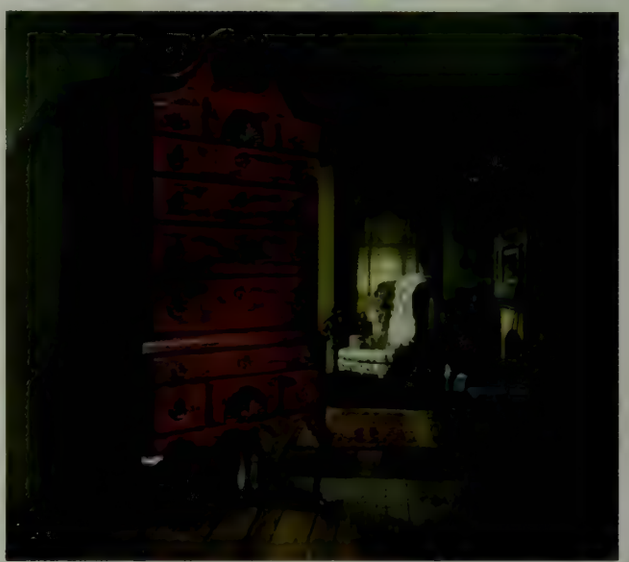
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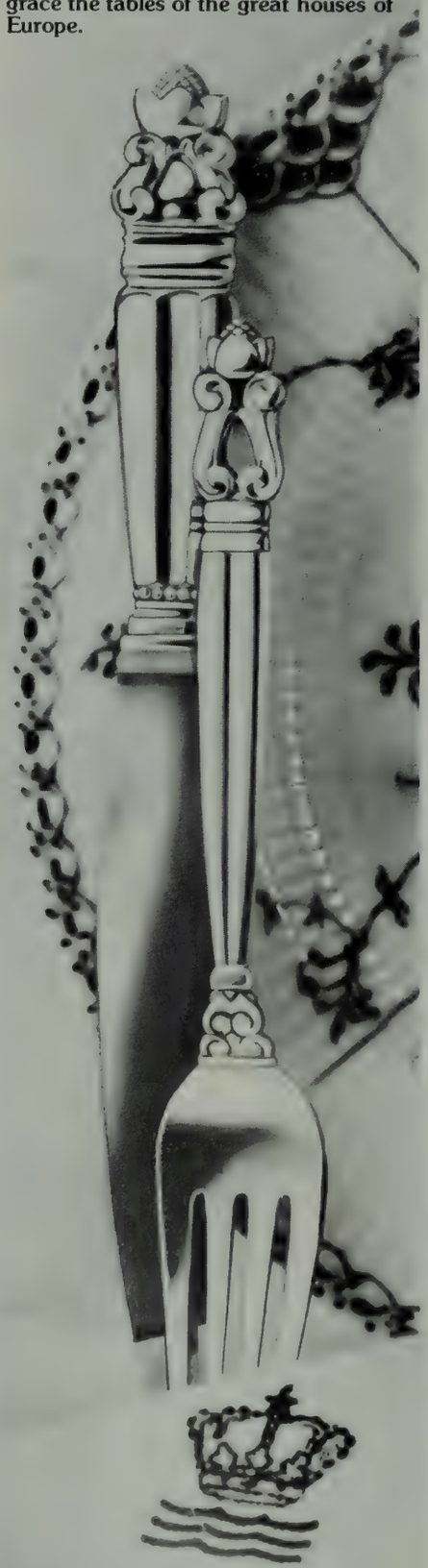
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George Clarkson—The Designer's Choices
continued from page 234

what you do with it, that's important," he maintains. "You can take almost any fabric and make it work, if it's used correctly, but that's not really the issue. What counts is how you live in the environment that you've created. The art of decoration, then, should be recognized as being part and parcel of the art of living."

finds the Lucite column lamp designed by Karl Springer to be a useful and constantly valid object. "I pay a lot of attention to lighting. I'm always shocked when I sit down in a room and find myself at eye level with a light bulb! Civilized lighting is something of a priority, and Karl's fine design is an art object, as well."



Designed to accommodate the varied schedules of active weekend guests, an 1810 heatable Sheffield serving set from Stair & Co. provides an easy solution for casual country breakfasts.

When the subject turns to objects, it's not surprising that Mr. Clarkson thinks first in terms of function: "No matter how charming the piece, my initial reaction is always 'Is this going to work?' My second reaction usually has to do with placement. If it is something that is to be hung or placed on a wall, I generally situate it a few inches higher than most people do. An object gains depth and scale with height. Positioning is all; you must have a pleasing perspective."

The designer's own interiors are thoughtful juxtapositions of period and modern pieces, with the emphasis on an overall sense of stability and coherence, and those objects he chooses share these characteristics.

It is appropriate that Mr. Clarkson

The Regency, with its blend of high spirits and delicate proportions, is clearly an era with immense appeal to George Clarkson, and this underlines his choice of two mahogany wall brackets. "Though they're not as easy to find as they used to be—but then, nothing is—I love using them as a kind of superior shelving."

His almost lyrical attachment to a firmly outlined world of composure is further emphasized by his selection of a Sheffield serving set: "I suppose such a piece was originally intended for country house life; the servants would set out breakfast, and a guest could come down whenever he chose, and his eggs and kippers would be still piping hot. In America these sets were obligatory household

accoutrements well into the forties. And then they rather fell into disuse, which I think is a pity, because in these servantless times it seems to me to be an even better idea. This particular set is circa 1810 and especially handsome. But there is a wide choice of styles and periods—a rather interesting area in which to



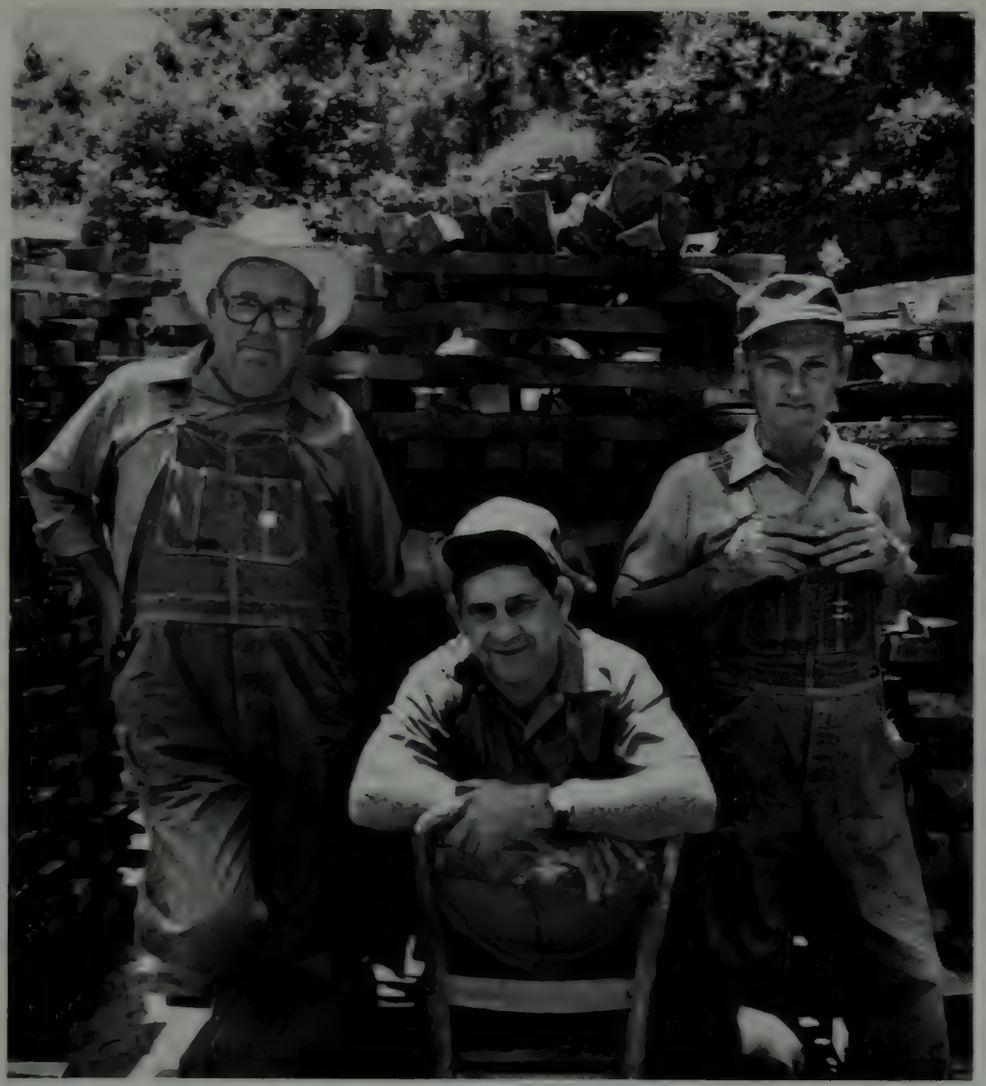
Mr. Clarkson admires the perfect symmetry and elegance of the Tiffany crystal wine glass.

start a collection, I would think."

A lifelong penchant for symmetry began, the designer believes, when he arranged his first tablesettings as a child. "Strange how long it takes us to recognize these early influences; it's only lately that this occurred to me," he muses. "This all-purpose wine glass has excellent proportions and its scale makes it very well suited to any kind of tablesetting, from the simplest to the most formal—and I have always liked crystal. It's another example of the most luxurious being the most practical, as well."

A heavier, more exotic note is struck by the two opulent antique Chinese porcelain pagodas that are perennial favorites of his: "Since I love symmetry, matched pairs are

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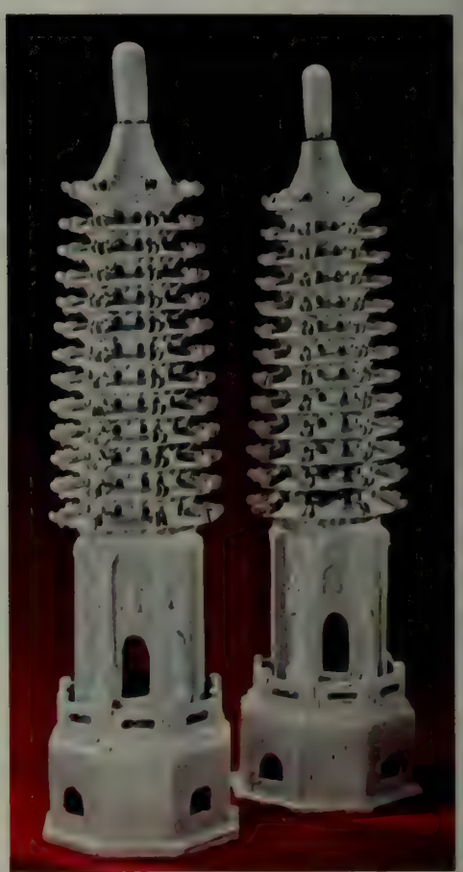
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George Clarkson—The Designer's Choices

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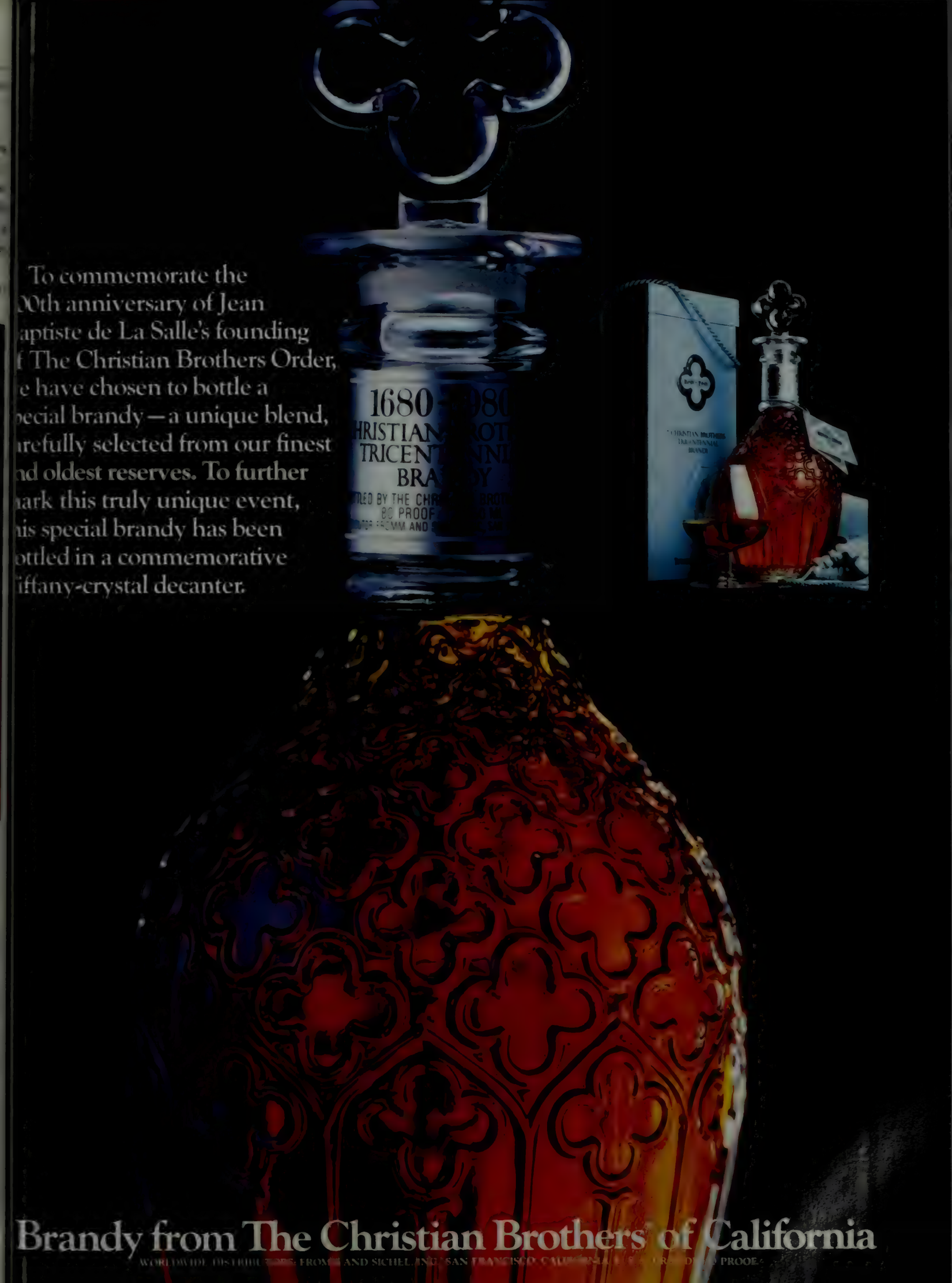
much to my taste. Originally these objects were intended for incense; I tend to think of them as very arresting indeed when lighted internally for parties. They provide a note of genuine glamour, which, by the way, I am far from despising."

It is clear that George Clarkson's



Mr. Clarkson chose 19th-century Chinese porcelain pagodas, 48" high, only after all the basics were in order. Lighted with candles, a whimsical practicality still flickers through.

choice of objects serves to underline a design philosophy that is far from rigid—in spite of his insistence upon a certain hierarchy. "I suppose I would sum up by saying that I believe in the 'calling' of design and decoration. But I don't think I am 'called' to just design pretty fabrics or charming rooms; I feel that I set out to create sympathetic, intelligent settings where people can live in a comfortable and easy manner. It is precisely this kind of climate that is then most receptive to the placement of a well-timed object."



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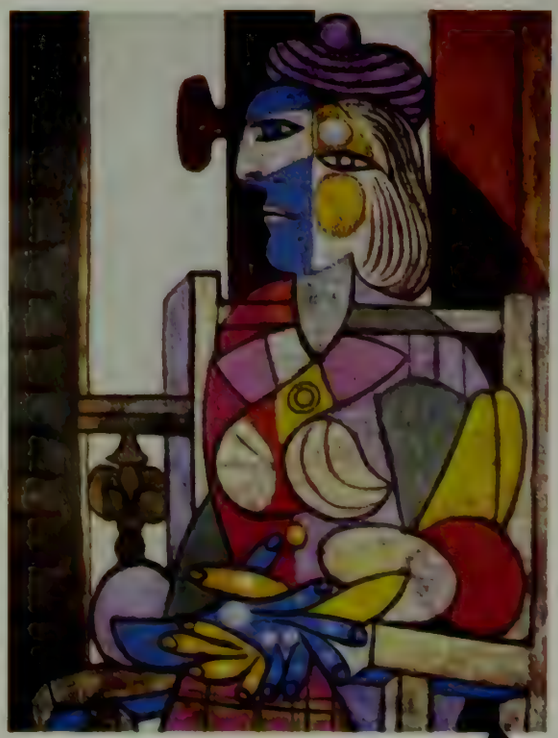
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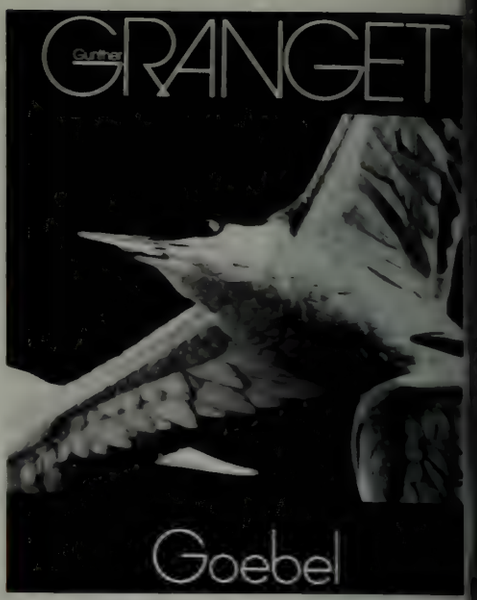
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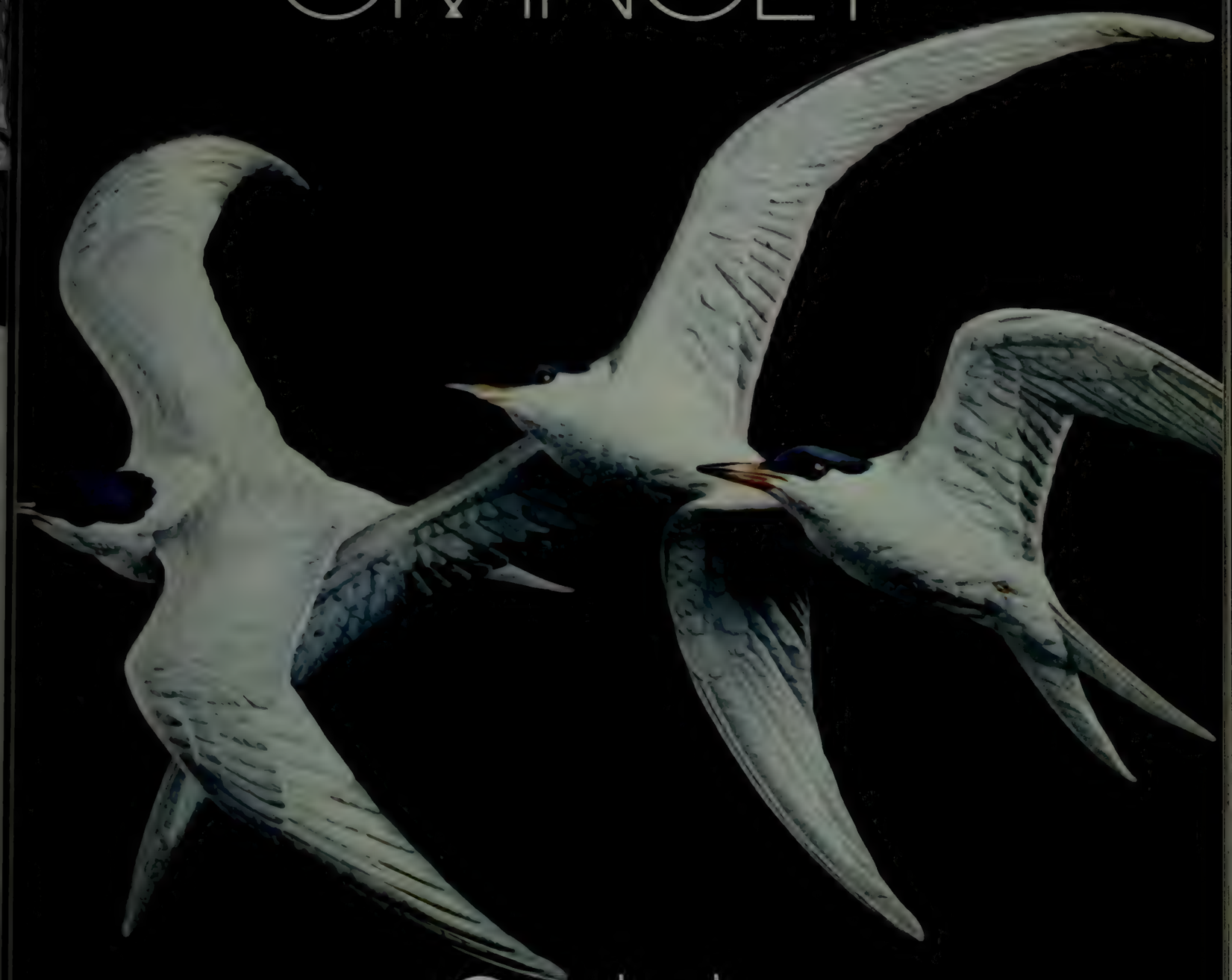
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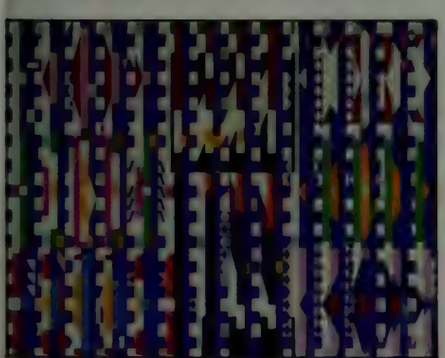
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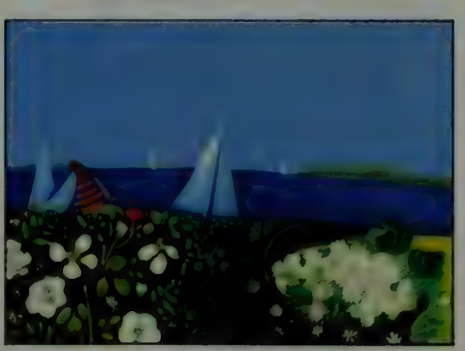
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John Stefanidis in Greece

by Elizabeth Dickson



D.J. Mountney

Interior designer John Stefanidis turns to Greece, his spiritual homeland, for sunlight, cultural excitement and peace of mind. Local Greek crafts provide him with colorful furnishings, while a stern landscape presents the firm simplicity echoed in his decorating style.

JOHN STEFANIDIS, who was born in the port of Alexandria and so considers himself an Alexandrian Greek, travels to Greece several times a year now to supervise work on behalf of his Greek clients and to keep in touch with his many friends. And before starting his design business in London, in the mid-1960s, he often visited there. This spring a new fabric shop bearing his name opened in Athens at Platia Kolanaki.

Clear colors and a blending of light and airiness with economy of line characterize the interior designs of John Stefanidis. Though he says Greece is not his only catalyst, it seems logical that his ideas might come directly from the classical Greek landscape, the clear sky, the silvery olive groves, the bright sunlight. "In spite of its tourism," he observes, "Greece is still the most beautiful country in Europe. The light is celestial and the swimming is the best in the Mediterranean."

The designer's own retreat is a whitewashed house on Patmos, one of the Dodecanese islands. It is sparingly furnished with objects and materials discovered on the island or made by local artisans. In restoring and building a number of houses on Patmos, Mr. Stefanidis has helped to encourage both local pride in the indigenous architecture of the island and a revival of traditional craftsmanship. He has said: "The whole point is to work with what's there, and not impose outside influences."

When John Stefanidis visits Athens, he always sets aside ample time for the museums there. He finds the National Museum in Athens a consistent source of ideas, considering it "an incredible treasury of ancient Greek art—which was unmatched in the centuries that followed, including the Renaissance." He also recommends three other museums: "Not to be ignored is the Benaki Museum, in Athens, which has a remarkable collection of fabrics, embroideries, Islamic pottery and objects. The Museum of Greek Folk Art, in the Plaka, is worthwhile for its embroideries and fabrics; and the small museum at the Acropolis contains my favorite painted statue, *Kouros*."

Contemporary Greek fabrics are used in many designs by John Stefanidis. "For wonderful handwoven fabrics made with vegetable dyes, shop at Thespidos 12, Plaka, Athens," he advises. "Lauora Papadimitriou is young and imaginative, and she roams Greece to obtain dyes made of saffron, fruit juices, insects, berries and rust, and to have her fabrics specially woven. So be sure to make an appointment first.

"There isn't an abundance of furniture in the Athens shops," he adds, "but occasionally there will be a marvelous painted cupboard, ceiling or



Carl Purcell



Leonard Nadel / After-Image

ABOVE LEFT: The Parthenon's lofty columns, graceful instructors in classical architecture, rise above the city of Athens. ABOVE RIGHT: At the Acropolis, the Herod Atticus Odeon is arranged for an evening concert—a summer diversion Mr. Stefanidis recommends highly.

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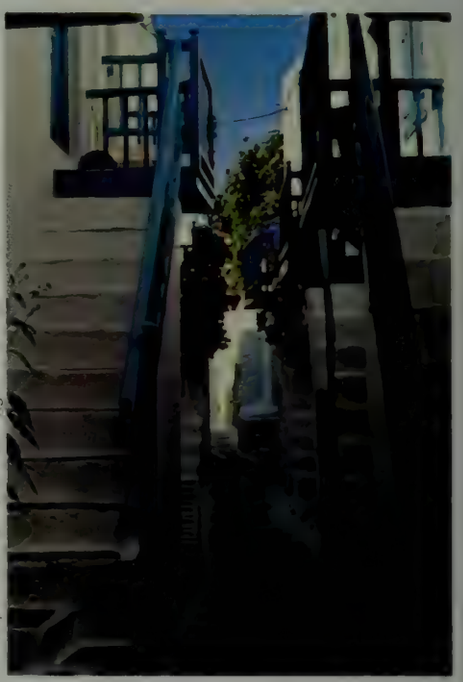
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John Stefanidis in Greece

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I. R. Rosenberg



Christopher Zimmerman / After-Image

TOP: On Patmos, where John Stefanidis has a home, village houses cluster near the sea. ABOVE: Whitewash—Greek architecture's national dress, and a recurrent element in Mr. Stefanidis' designs—floods the walls, stairs and pavement in a narrow street on Mykonos.

doorway paneling; painted chairs from the seven Ionian islands; Venetian mirrors brought back by sea captains from the islands." He recommends two antiques shops: Tony Parigori, at Neophytou Vamva 5; and Zoumboulakis-Tassos, Kriezotou 7.

John Stefanidis is cautious about recommending restaurants. "Each time I go there I have to ask my Greek friends where the newest place is for good food, and then perhaps chase all through Athens, or even all of Attica, to find the latest *taverna* and discover its specialties. A good bet is

continued on page 250

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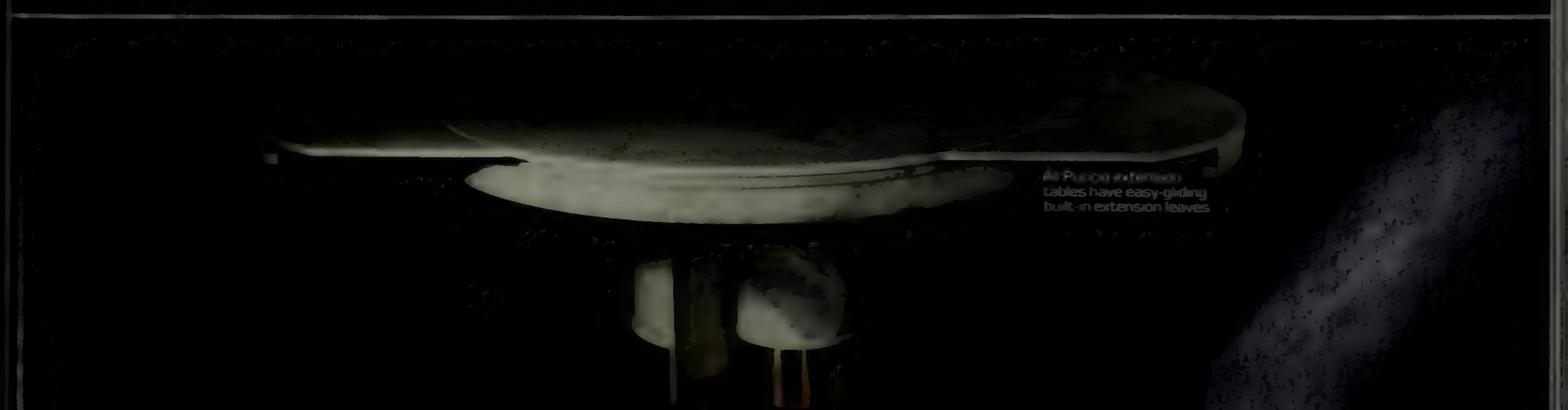
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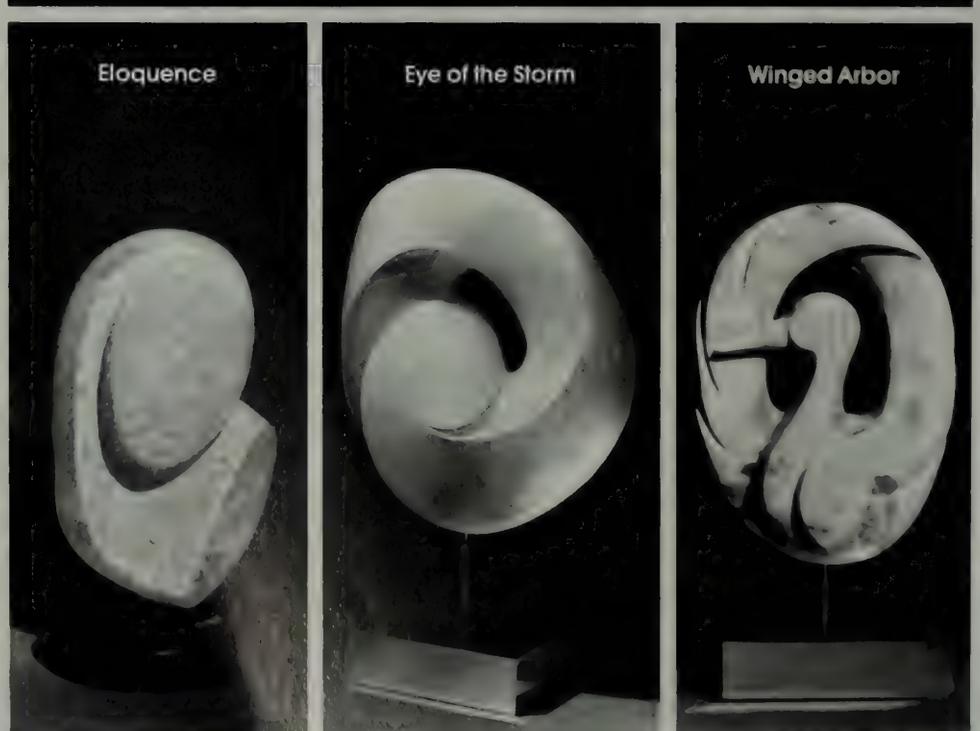


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John Stefanidis in Greece

continued from page 248



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Carl Purcell

TOP: Intent upon their games of chess, men from Glyfada are as much a part of the scene as are the rough coast and shimmering water behind them. ABOVE: Distinct monolithic shapes—both stepped and domed—combine to enchanting effect in a chapel on Mykonos.

anywhere by the sea—where the fish is fresh, the meat is grilled over charcoal, and feta cheese and tomato salad are delicious staples." Still, to capture the feeling of place in Greece, he adds, "one of the best ways is simply to relax in a local café and sip ouzo, the national aperitif."

The designer suggests that a highlight of a summertime visit to Greece would be an evening spent at a concert in the ancient setting of one of the classical outdoor theaters, such as the Herod Atticus Odeon, below the Parthenon in Athens, or, on the

continued on page 252



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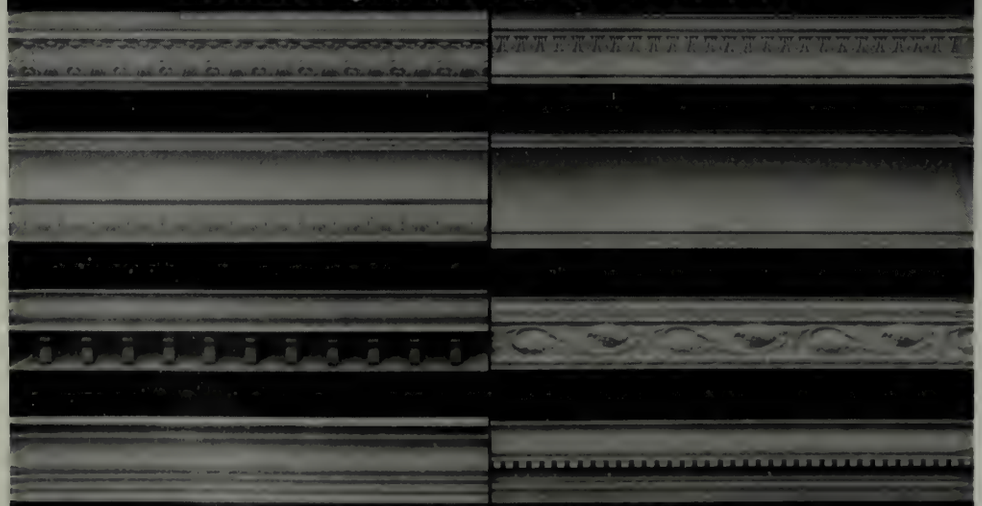
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DESIGNER'S TRAVEL NOTES

John Stefanidis in Greece
continued from page 250



I. R. Rosenberg



I. R. Rosenberg

ABOVE: Transitional Doric columns, coupled with a circular foundation, impart an elegant fluidity to the Temple of Athena at Delphi. BELOW: A contrast to the airy classicism of the Delphic shrine is the solid Byzantine Osios Lucas Monastery, just a short journey away.

Peloponnese, the theater of Epidaurus, which, he contends, "has the best acoustics in the world."

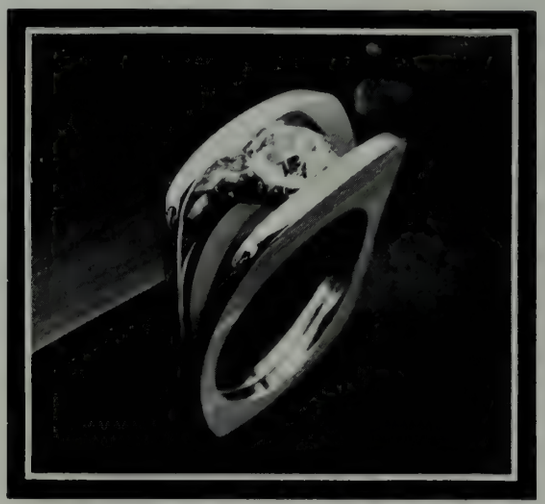
The fragrance of flowers is also evocative of Greece Mr. Stefanidis says that in spring they are to be found everywhere. "The largest flower market in Athens is in the Monastiraki flea market, at the edge of the Plaka, below the Acropolis. The flowers there are inexpensive and abundant—and they really are aromatic, unlike forced plants for sale in many a metropolis. You can fill your hotel room with tuberoses and jasmine in summer, almond blossoms and mimosa in winter." He adds that the flea market, on Sunday morning, though more commercial now, still provides serendipitous bargains in antiques and collectibles.

For a memorable short expedition—out of the way, yet only seven kilometers from Athens—John Stefanidis describes the eleventh-century Kessariani Monastery on Mount Hymettus as "a beautifully restored

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DESIGNER'S TRAVEL NOTES

John Stefanidis in Greece
continued from page 252



Enid Pinsker/Photo Researchers



Winston H. Sutter/Photo Researchers

ABOVE: Far removed, and untouched by advancing tourism, a quaint hill town on the island of Karpathos retains its ancient folk atmosphere. BELOW: Olive trees—essential features of the traditional Greek landscape so inspiring to Mr. Stefanidis—shade the quiet, arid countryside.

structure well worth seeing. It includes a garden and greenhouse created with great imagination and perseverance by the late pioneer environmentalist Katy Argiropoulou."

The ideally inevitable side trip to the fabled Greek islands should take in several in particular, according to the designer: "The jewels of Cycladic architecture are Siphnos and Folegandros. Santorini, one of the less-traveled islands, is breathtaking, and it is also the site of the most interesting archaeological dig." Of Mykonos, he says cryptically: "It's an enchanting place to go—out of season, in autumn, perhaps."

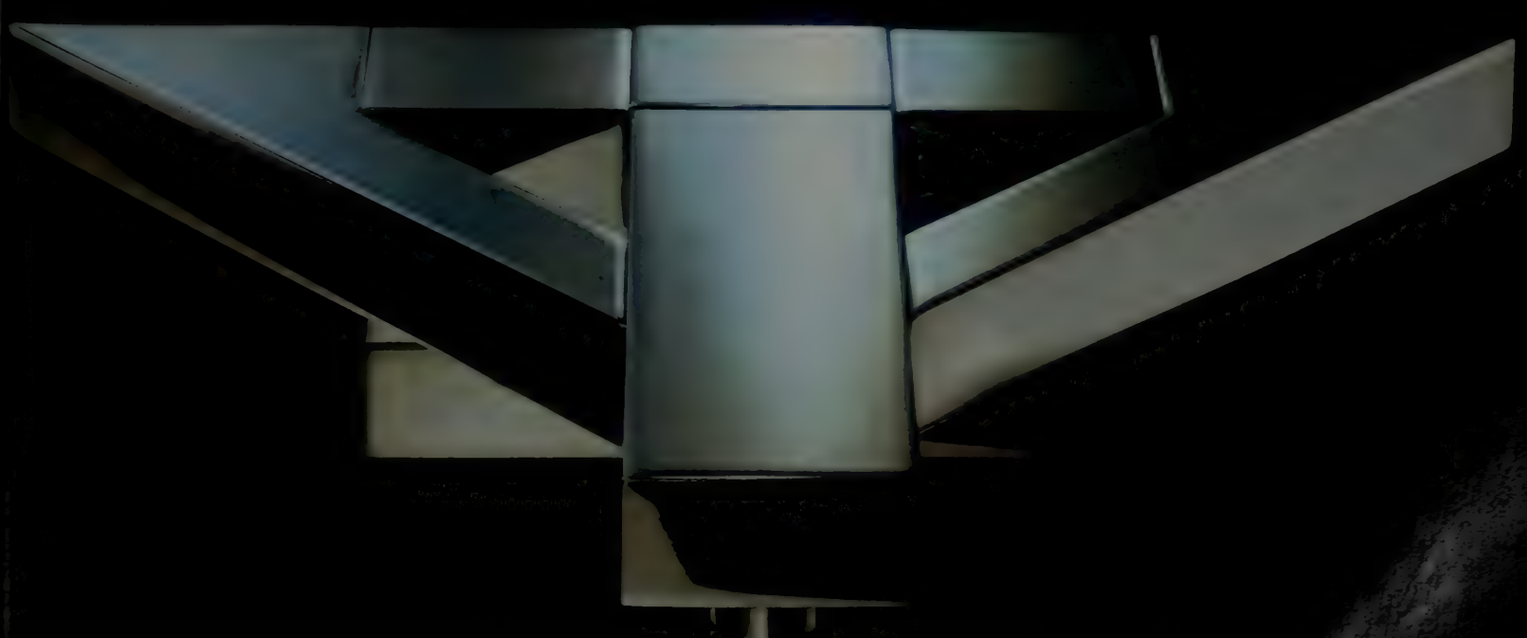
By birth and by choice, John Stefanidis has a great affinity with Greece, even bringing home with him elements of the Greek style. For example, his London office, tucked away up flights of stairs in a Chelsea studio, is spacious, pale-painted and informal. It has the ambience of a Mediterranean atelier—a place that seems full of sunlight all year round. Greece is never far away.□

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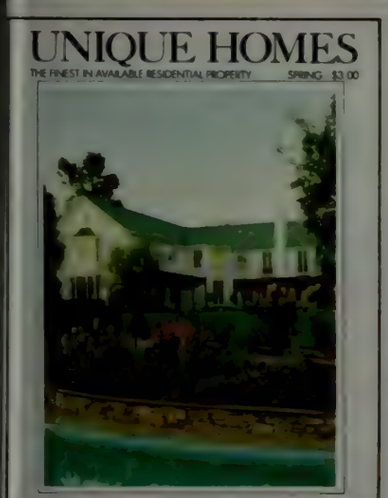
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Art and Antique Treasures

by Charles Lockwood

MANY OF THE OBJECTS that may have been taken for granted in the past have today been ennobled to the status of collectibles—although that is perhaps a singularly ignoble word to describe art and antique treasures. Explored here by authors who have a passionate concern for their particular interests, these collectibles come to life through a growing number of beautiful and informative books.

Kilims: Flat-woven Tapestry Rugs, *by Yanni Petsopoulos; 394 pages, 422 illustrations, 72 in color. Rizzoli International Publications, New York, 1979.* Once overlooked by scholars, and neglected by the rug trade, kilims—the flat-woven tapestry rugs made by villagers and nomads in Turkey, Iran and southern Russia—have come into their own as folk art and are now sought-after collector's items. These boldly patterned and brightly colored rugs are the subject of a richly illustrated book, *Kilims,* by Yanni Petsopoulos, who was trained as an architect, but now deals in Byzantine, as well as Islamic, art in London.

Some Oriental rug dealers and collectors scorn kilims as being too geometric in design and too garish in their colors, Mr. Petsopoulos admits. But it is this very exuberance and simplicity that delights him and other kilim enthusiasts. Strikingly similar to Navajo blankets, kilims are modest, sometimes even coarse looking, because they were made for family use and served utilitarian functions. They usually were not for sale. Kilims are woven from sheep's, goat's, even camel's wool, and colored with natural vegetable dyes.

After describing the technical features, Mr. Petsopoulos discusses the kilims from three regions—Turkey, southern Russia and Iran—and describes how they are classified on the basis of weaving techniques and motifs. Interestingly, weavers have used the same principles at different times and in different regions.



Courtesy: Rizzoli

Yanni Petsopoulos's book, *Kilims,* featuring this borderless Anatolian kilim, complements a growing appreciation for primitive crafts.

Kilims covers only the pre-1900 rugs. After 1900, villagers and nomads began to make kilims more "as a means of livelihood and no longer as an expression of the weaver's art within the framework of traditional life," Mr. Petsopoulos sadly observes. In the twentieth-century rugs, "the materials are generally of poorer quality, the wool is coarser, the beautiful natural dyes of the past have usually been replaced by cheap synthetic ones with vulgar colors, and designs have degenerated into stiff repetitions of earlier originals."

This book is exclusively about kilims, and it reflects the desire of people to collect them, as well as the author's vast knowledge and deep love of these flat-woven rugs. An excellent reference book, in addition to a stunning visual experience, *Kilims* will appeal to collectors and anyone who admires folk art.

The Architect's Eye: American Architectural Drawings from 1799-1978, *by Deborah Nevins and Robert A. M. Stern; 173 pages, 80 drawings, 40 in color. Pantheon Books, New York, 1979.* Until recently, architectural drawings were all-but-forgotten curiosities in architects' files. Now they are considered works of art, writes architect and Columbia University professor Robert A. M. Stern. Like most art, architectural drawings are eminently collectable and the object of museum exhibitions and gallery showings.

The Architect's Eye presents works of seventy American architects from 1799 to 1978. In his introduction, Professor Stern explains the various stages and types of drawings, and commentary by architectural historian Deborah Nevins appears alongside the work of each architect.

Some drawings were hurriedly done on a train or at a restaurant, hence the term "napkin sketch." Perhaps the most interesting napkin sketch in *The Architect's Eye* is the rendering of the Crawford Livingston residence in St. Paul, Minnesota, 1897, which Cass Gilbert made on board the S. S. *Friesland.* After drawing the façade of this house on the ship's stationery, Mr. Gilbert made notes about the building materials.

Other plans featured are large, exquisitely executed "presentation drawings," which architects made, Professor Stern explains, to publicize their work or sell a client on a particular design. One of the most attractive is Alexander Jackson Davis's rendering of the John Herrick residence in Tarrytown, New York, 1855. One of mid-nineteenth-century

continued on page 264

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Art and Antique Treasures

continued from page 260

America's leading Romantic architects, Mr. Davis depicted the Gothic Revival mansion under a full moon and surrounded by countryside.

If *The Architect's Eye* is any indication, today's architects have not forgotten how to draw, as critics have suggested. Younger architects have prepared some of this book's most dramatic and skillfully rendered drawings—Michael Graves's Fargo-Moorhead Cultural Center Bridge; Lauretta Vinciarelli's axonometric drawing for a house in Marfa, Texas; and Thomas Gordon Smith's post-modernist Matthews Street house.

The commentary about some architects might have been longer. William Lescaze, Richard Neutra, and Eero Saarinen deserve more than a brief paragraph or two about their lives and careers. But this small fault does not detract from the great beauty of these architectural drawings or diminish the opportunity presented by the book to understand this newly appreciated art form.

magazine's vast collection of toy boats, and outlines a brief history of the boats and their manufacturers.

Included are fleets of ocean liners, a ship that doubles as a coin bank, and a 1910 tin lithographed Noah's Ark, with animals peering out of the portholes. But perhaps the ultimate toy boat in the Forbes Collection is a 29-inch silver presentation paddle steamer, made by Fabergé for the Volga shipbuilders, who presented it to Alexis, the son of Czar Nicholas II. The windows are red and green glass, and tables and stools line the upper deck. But, most surprisingly, the ship was also fitted as a music box.



Courtesy: Susana Torre

In *The Architect's Eye,* Deborah Nevins and Robert A. M. Stern present architectural drawings as collectable works of art. Susana Torre's colorfully rendered plan is that of an Ivory Coast consulate.

BOOKS IN BRIEF

Toy Boats, *by Jacques Milet and Robert Forbes, foreword by Malcolm Forbes; 110 pages, 314 illustrations, 146 in color. Charles Scribner's Sons, New York, 1979.*
Toy trains and model cars have been popular collector's items for years. Now antiques collectors have discovered the delights of toy boats. This engagingly written handsomely illustrated book displays the *Forbes*

Walk in Beauty: The Navajo and Their Blankets, *by Anthony Berlant and Mary Hunt Kahlenberg; 166 pages, 163 illustrations, 64 in color. New York Graphic Society, Boston, 1977.*
Navajo blankets are collected for their powerful abstract designs and glowing colors. This definitive and attractive book also reveals that these blankets are more than mere objects of beauty and utility. They are a reflection of the Navajo spirit, and this art form is an expression of Navajo beliefs and culture, as well.

Besides explaining materials, dyes and weaving methods, the authors also outline stylistic developments of the Navajo blankets that have occurred from the early-1800s "Chief Blankets" to the late-nineteenth-century "Eye-dazzler" style.□

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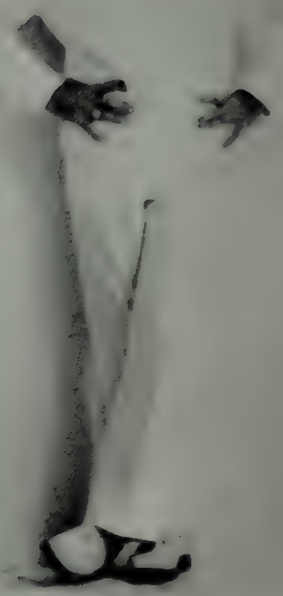
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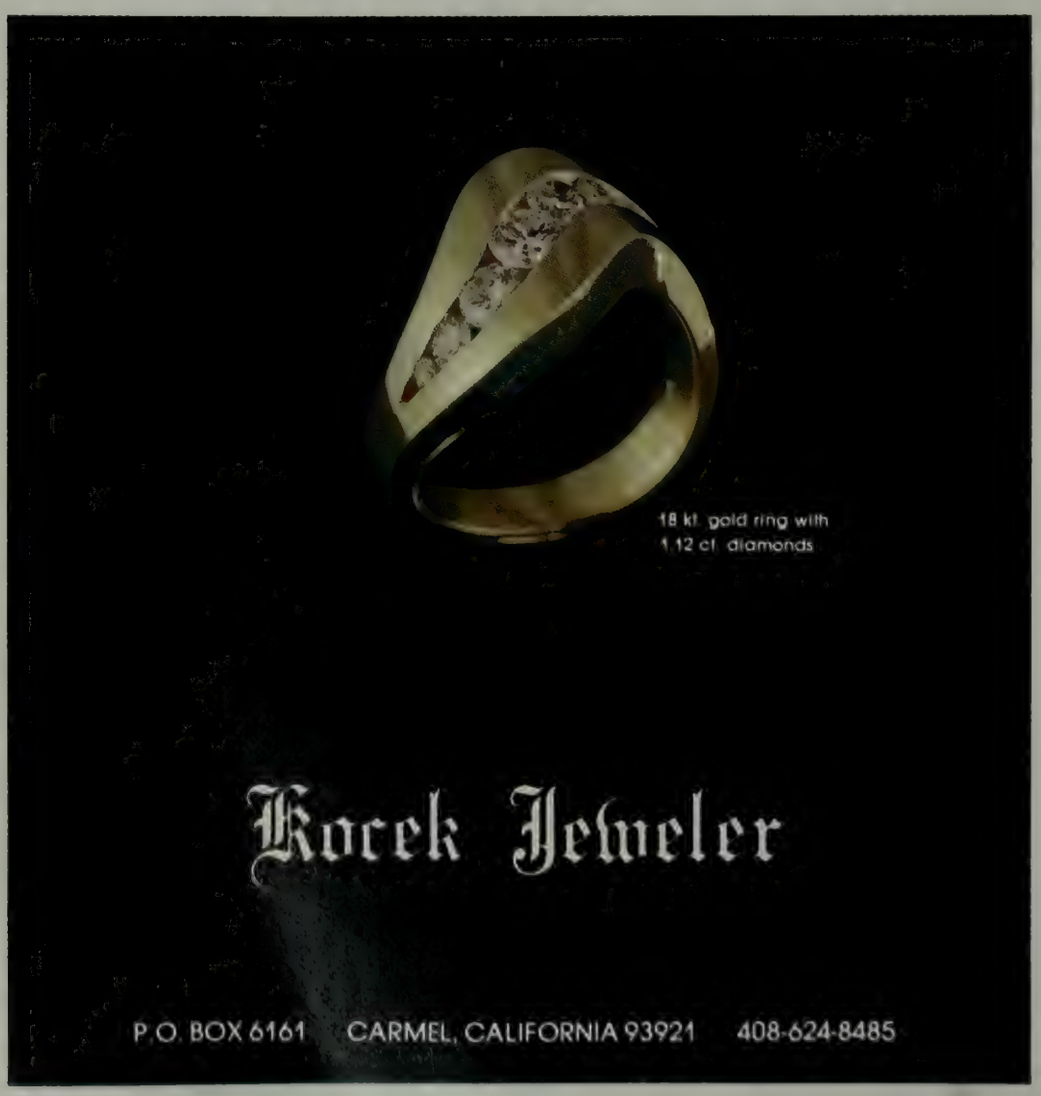
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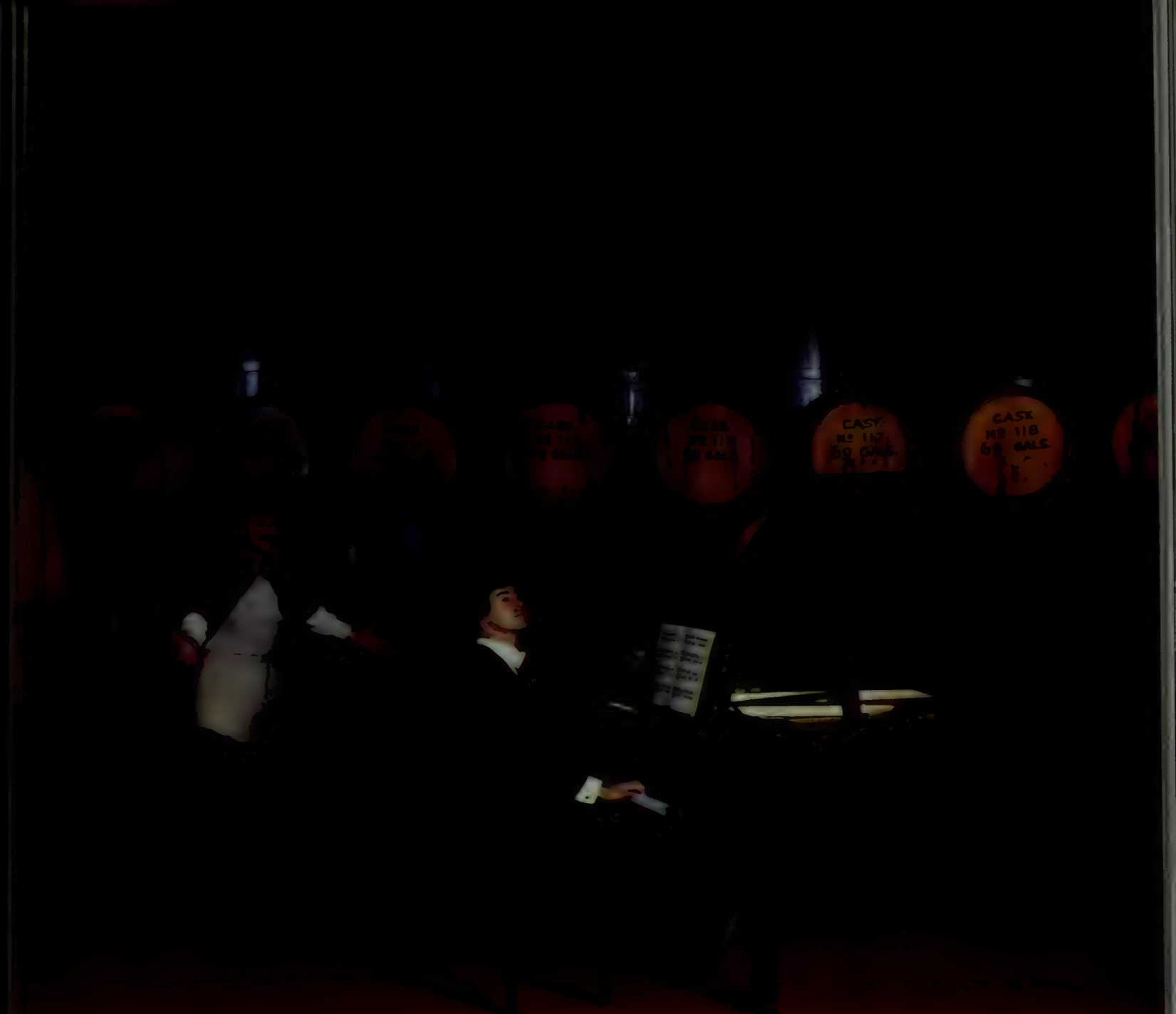
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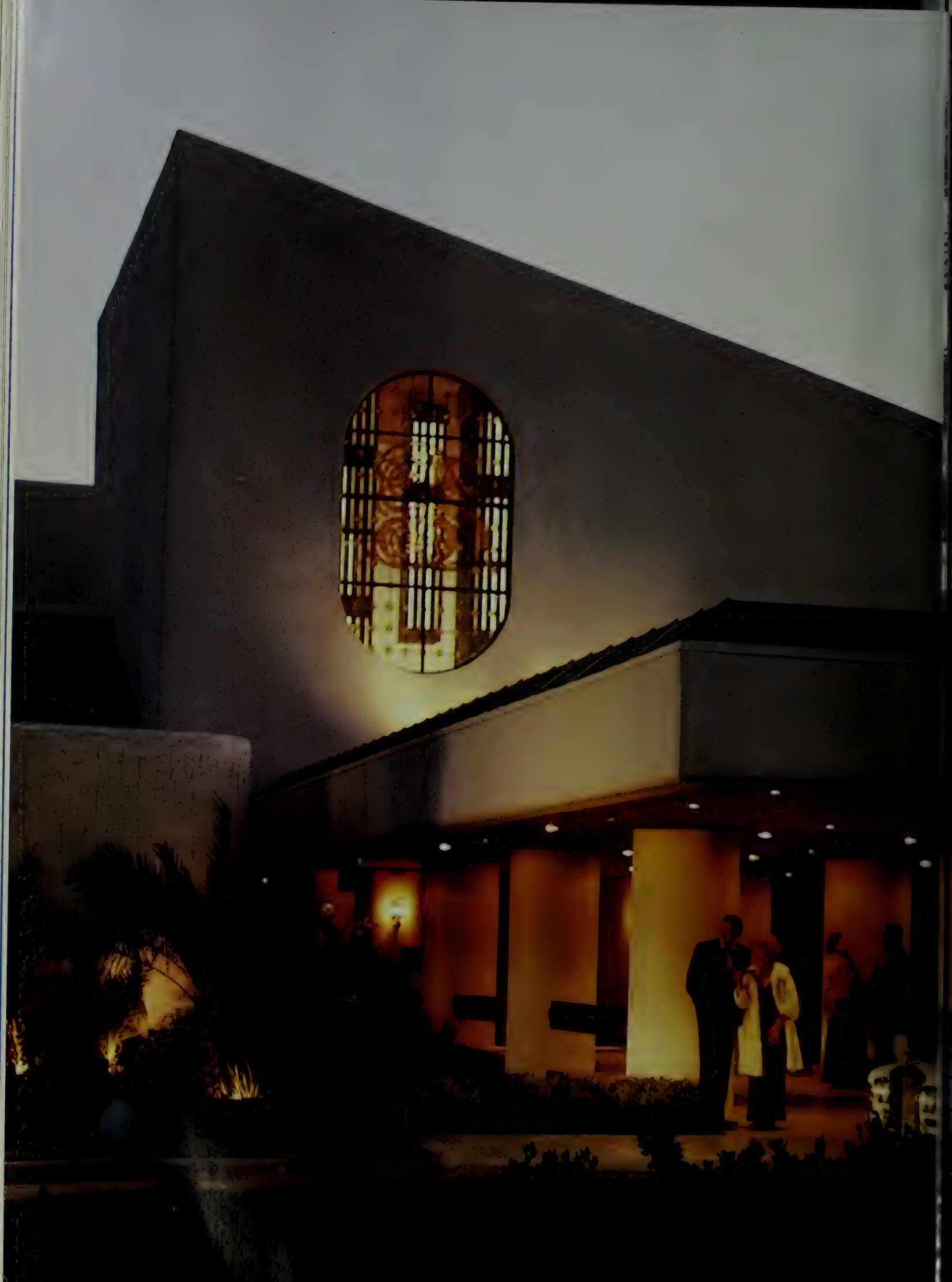
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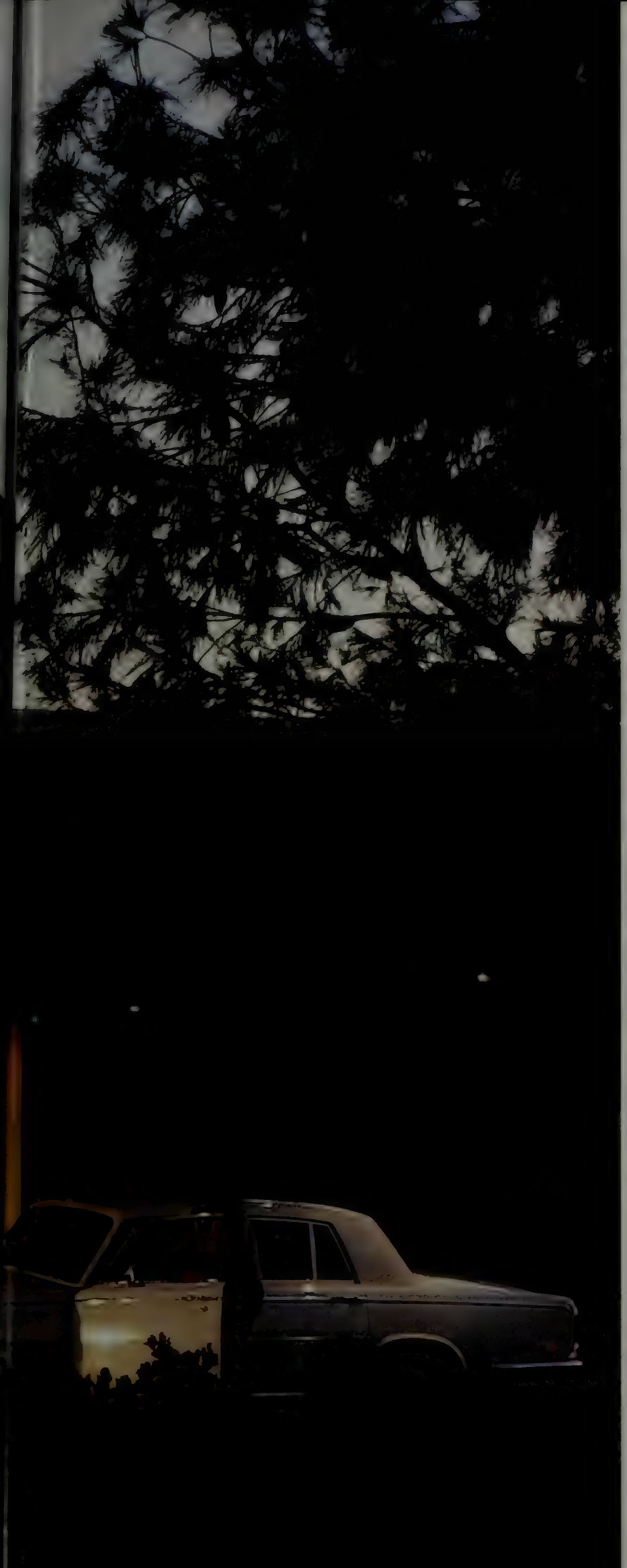


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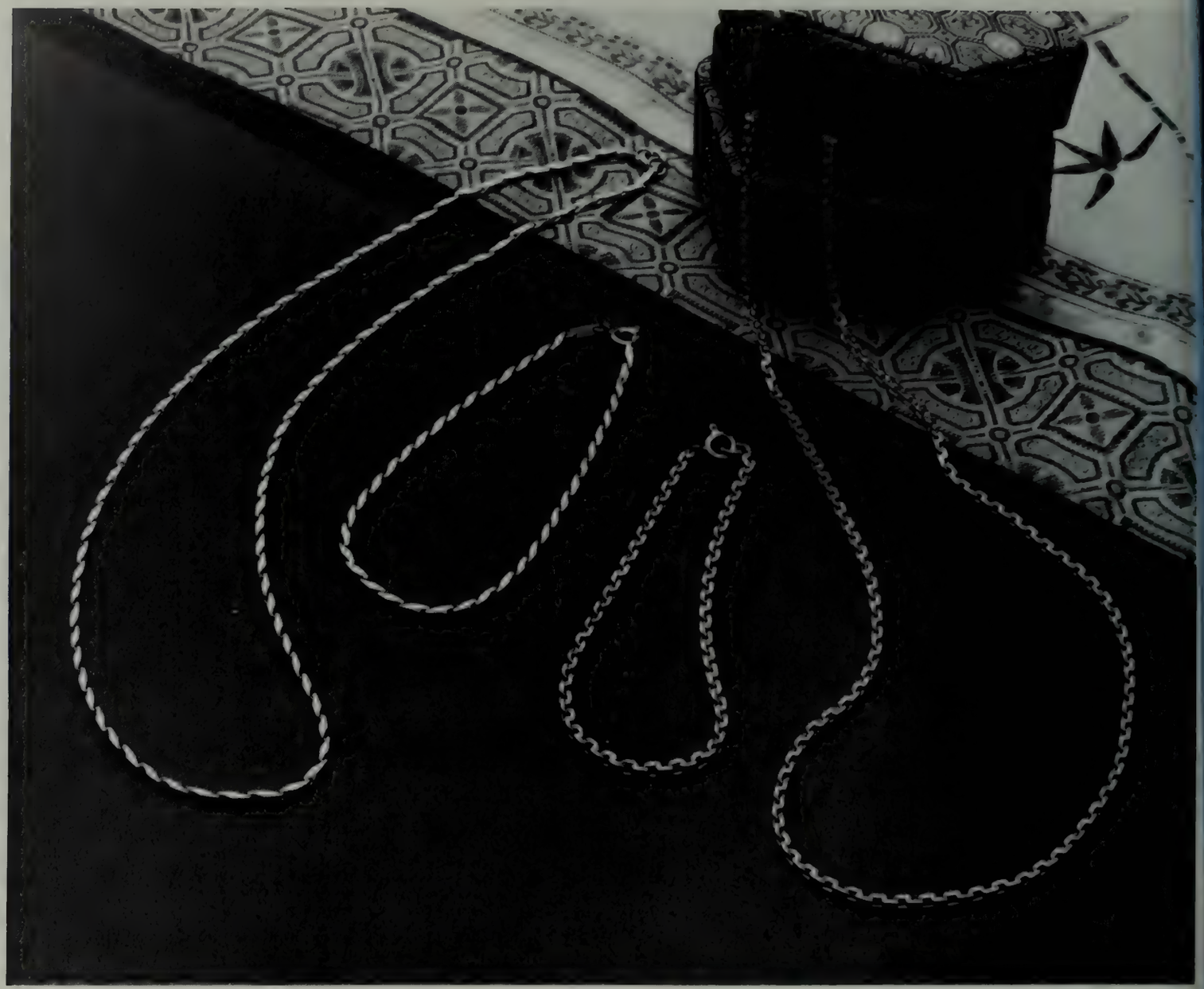
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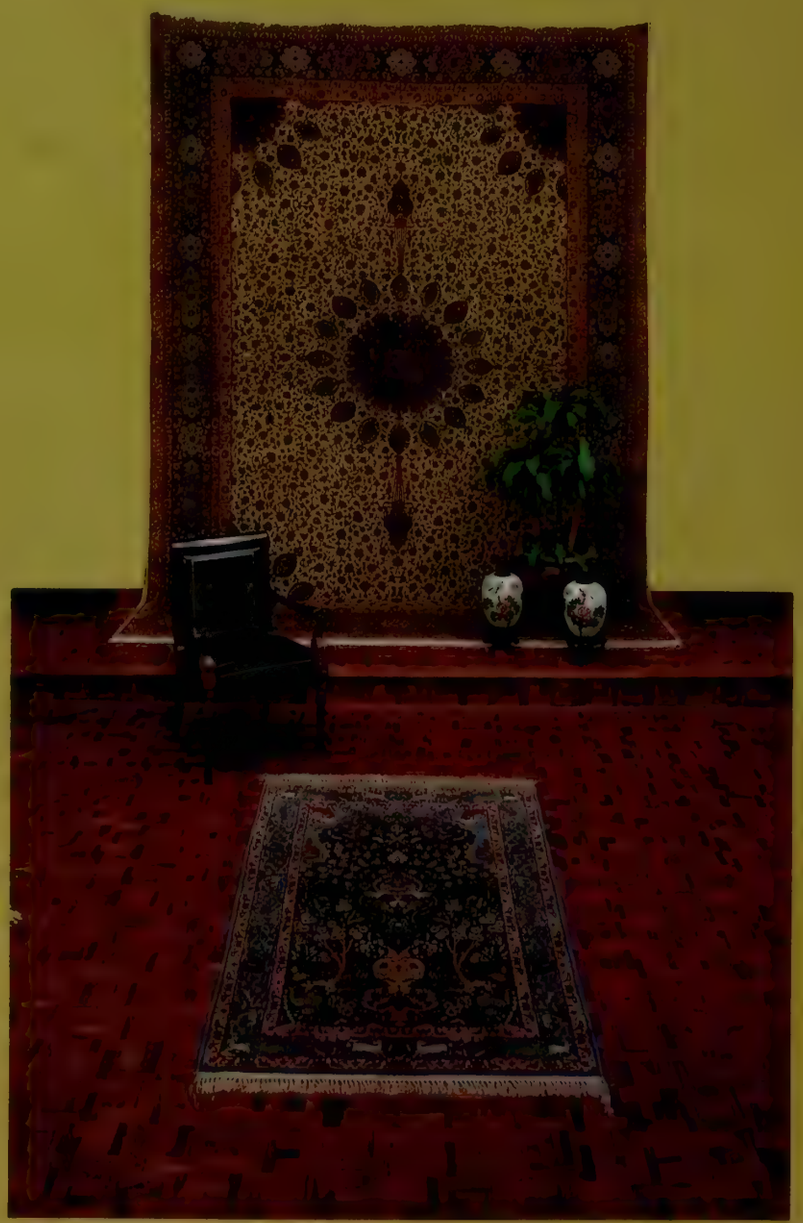
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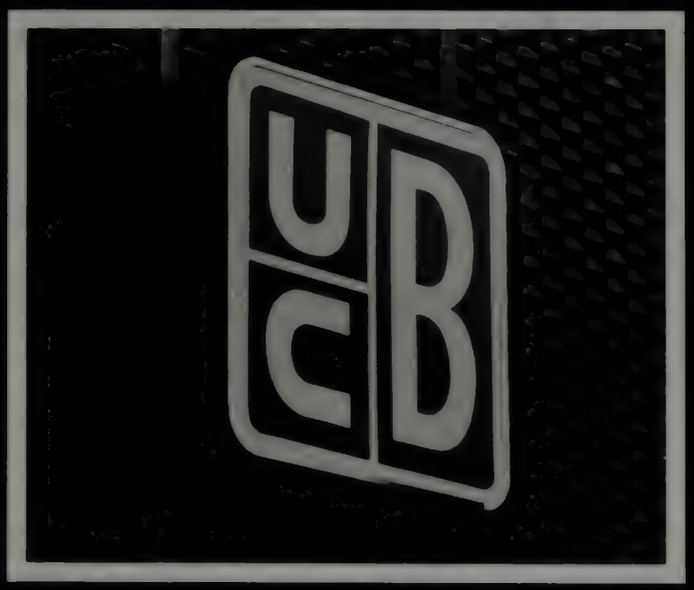
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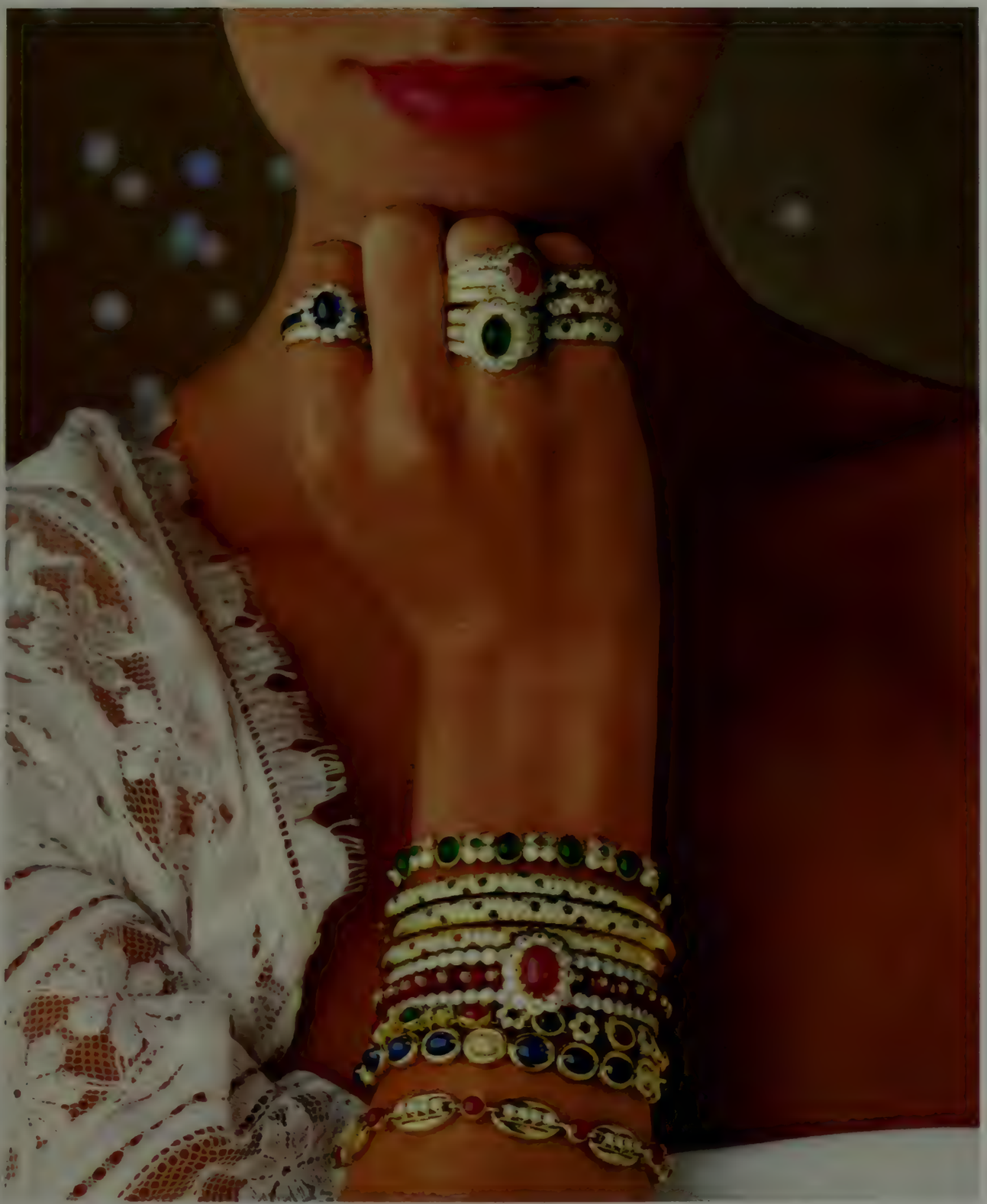
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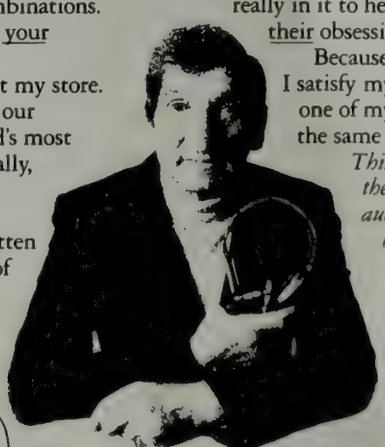
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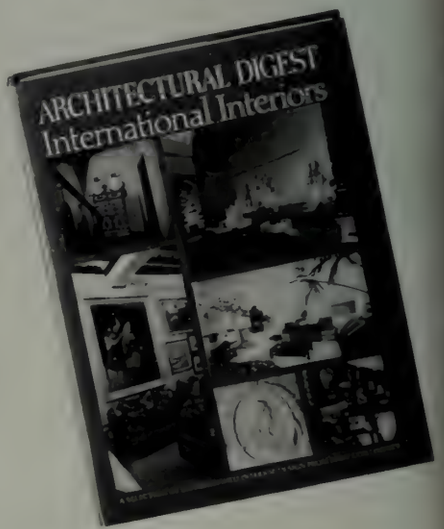


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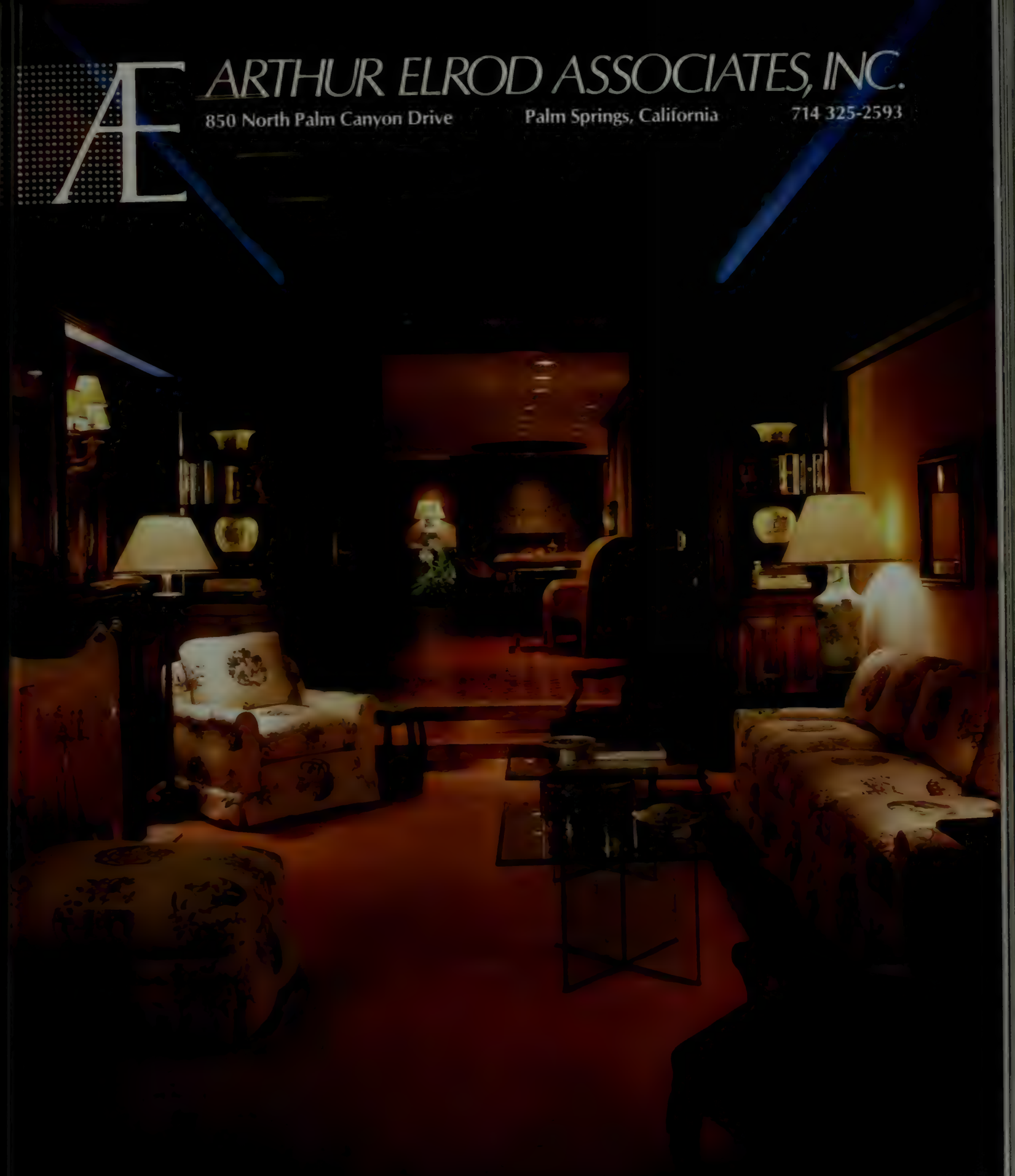
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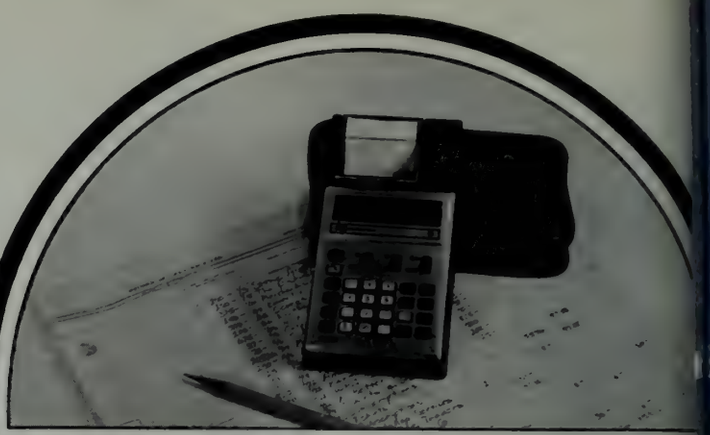
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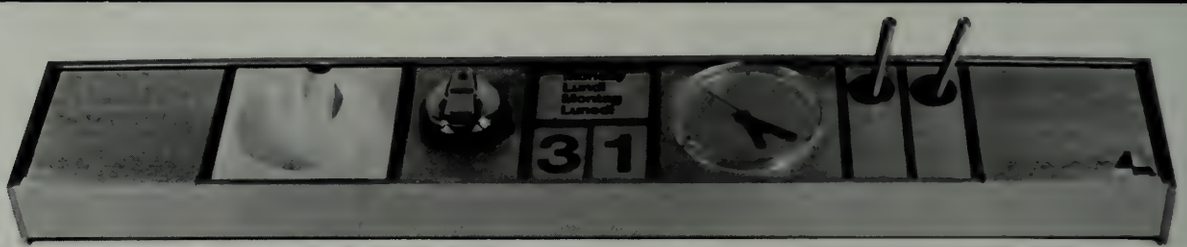
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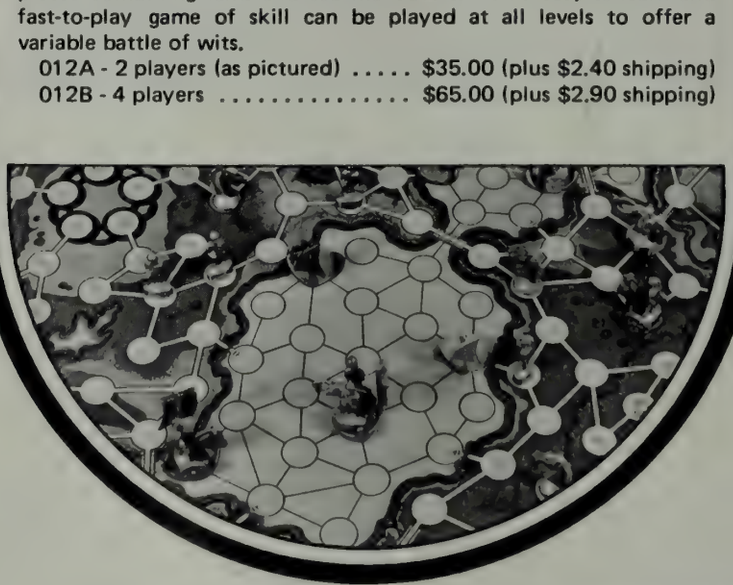


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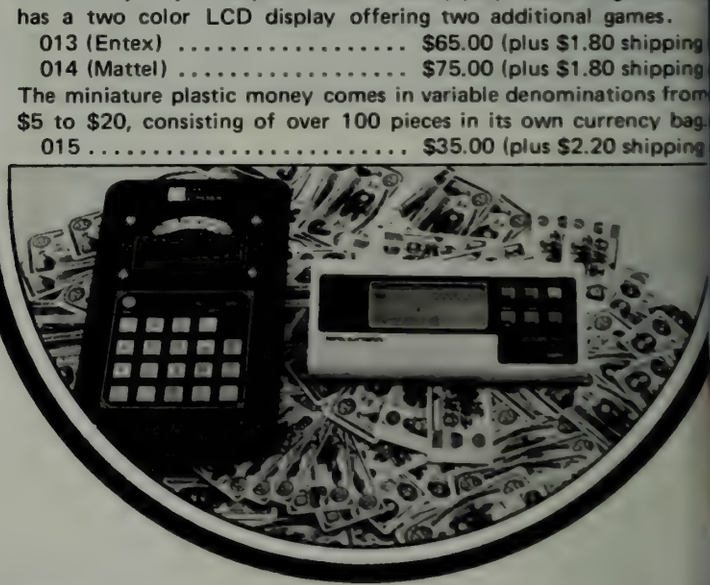


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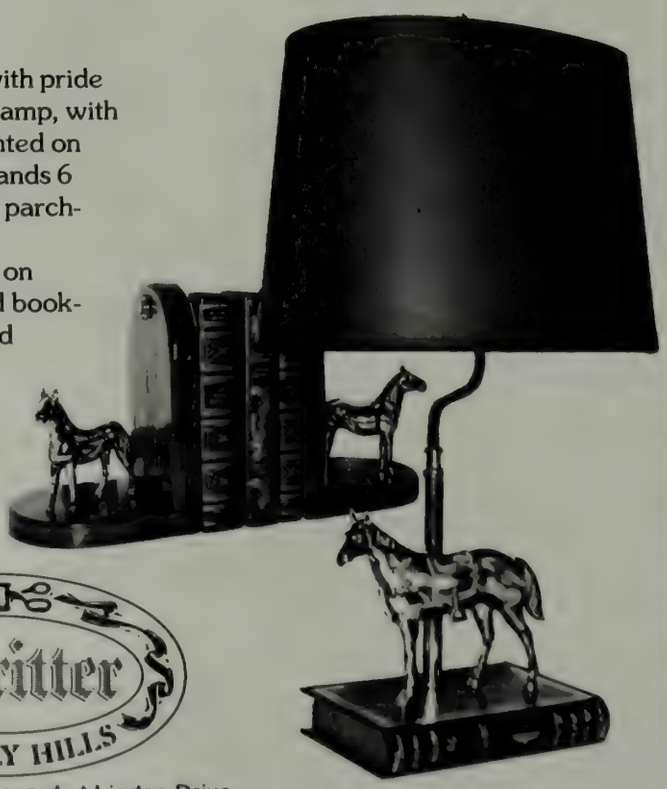
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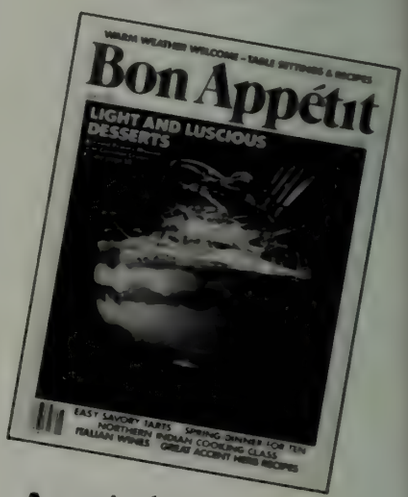
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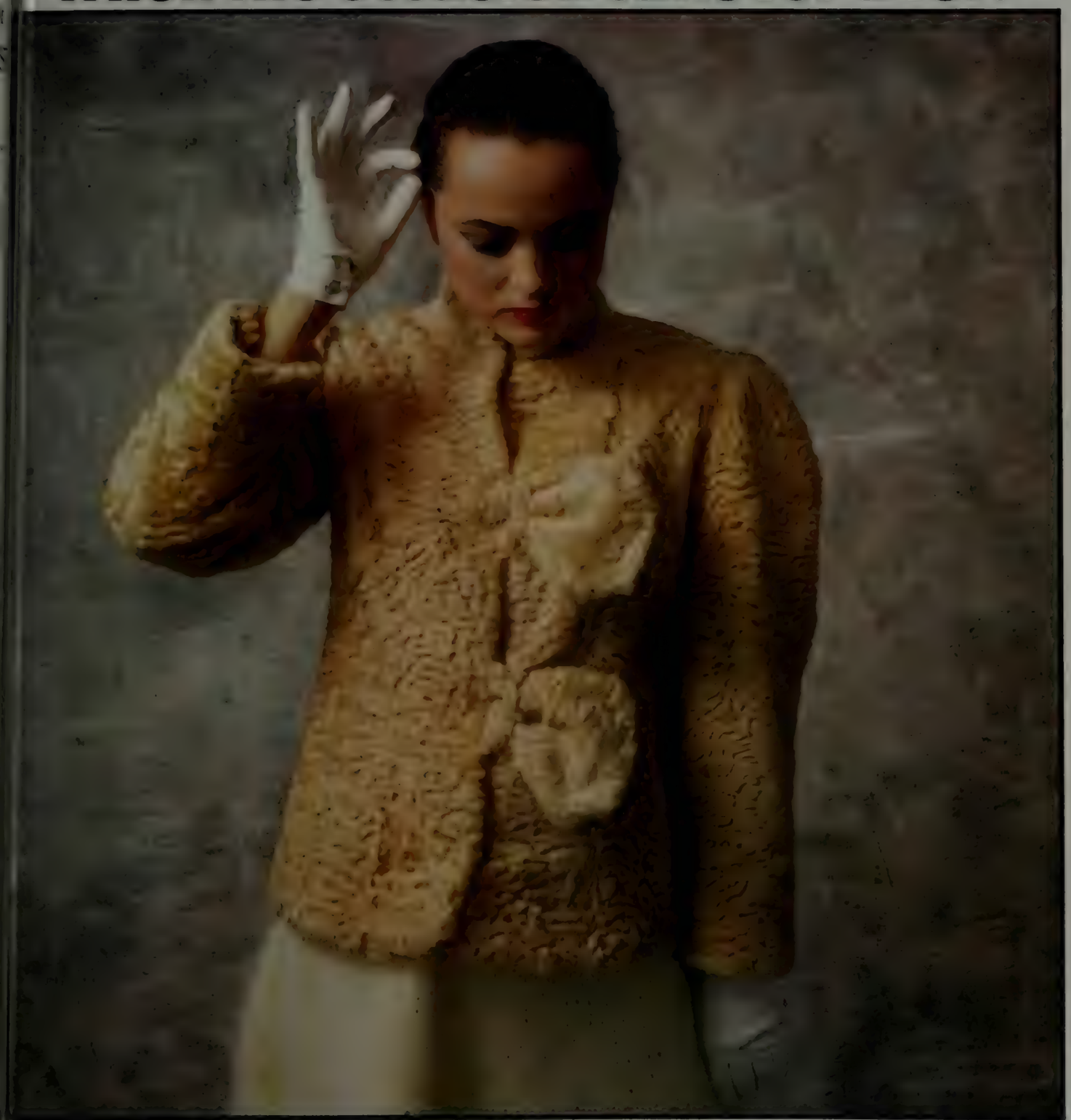
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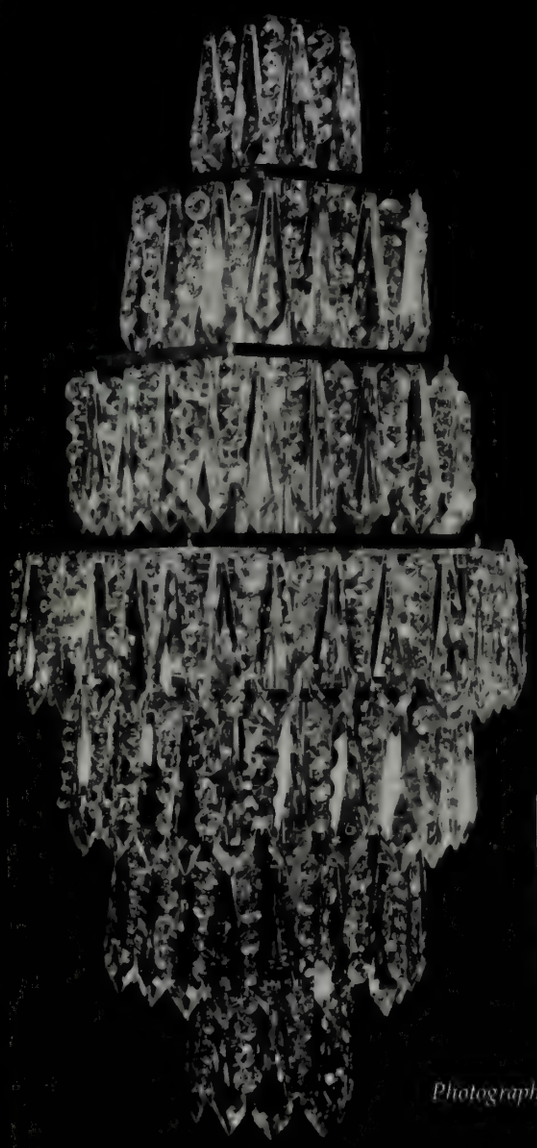
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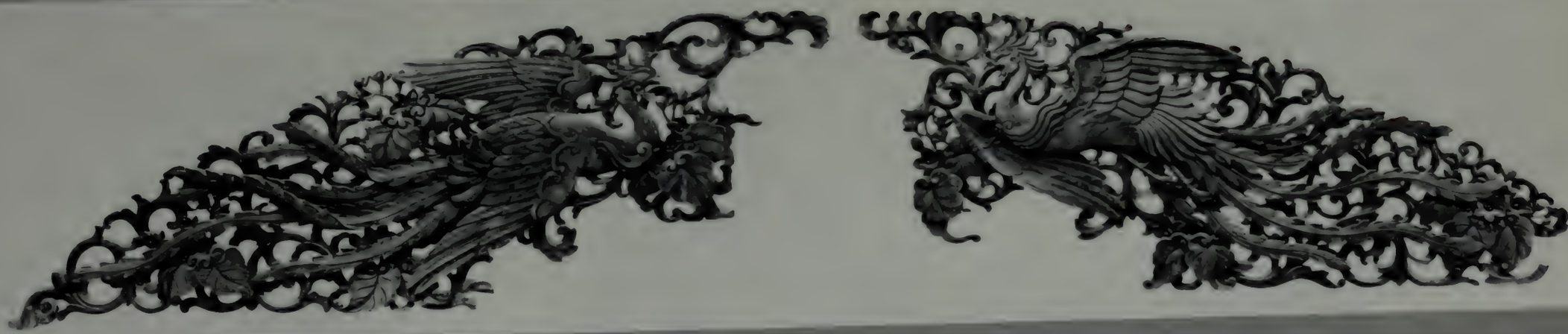
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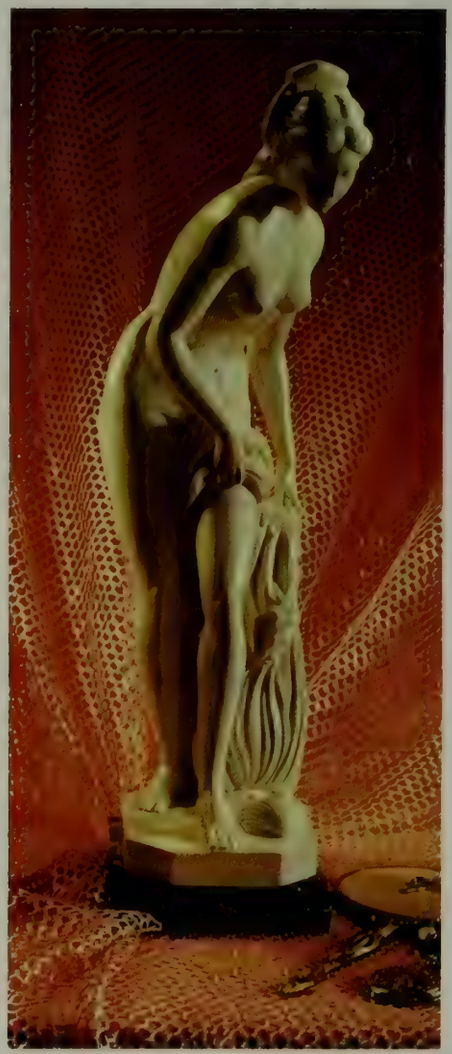
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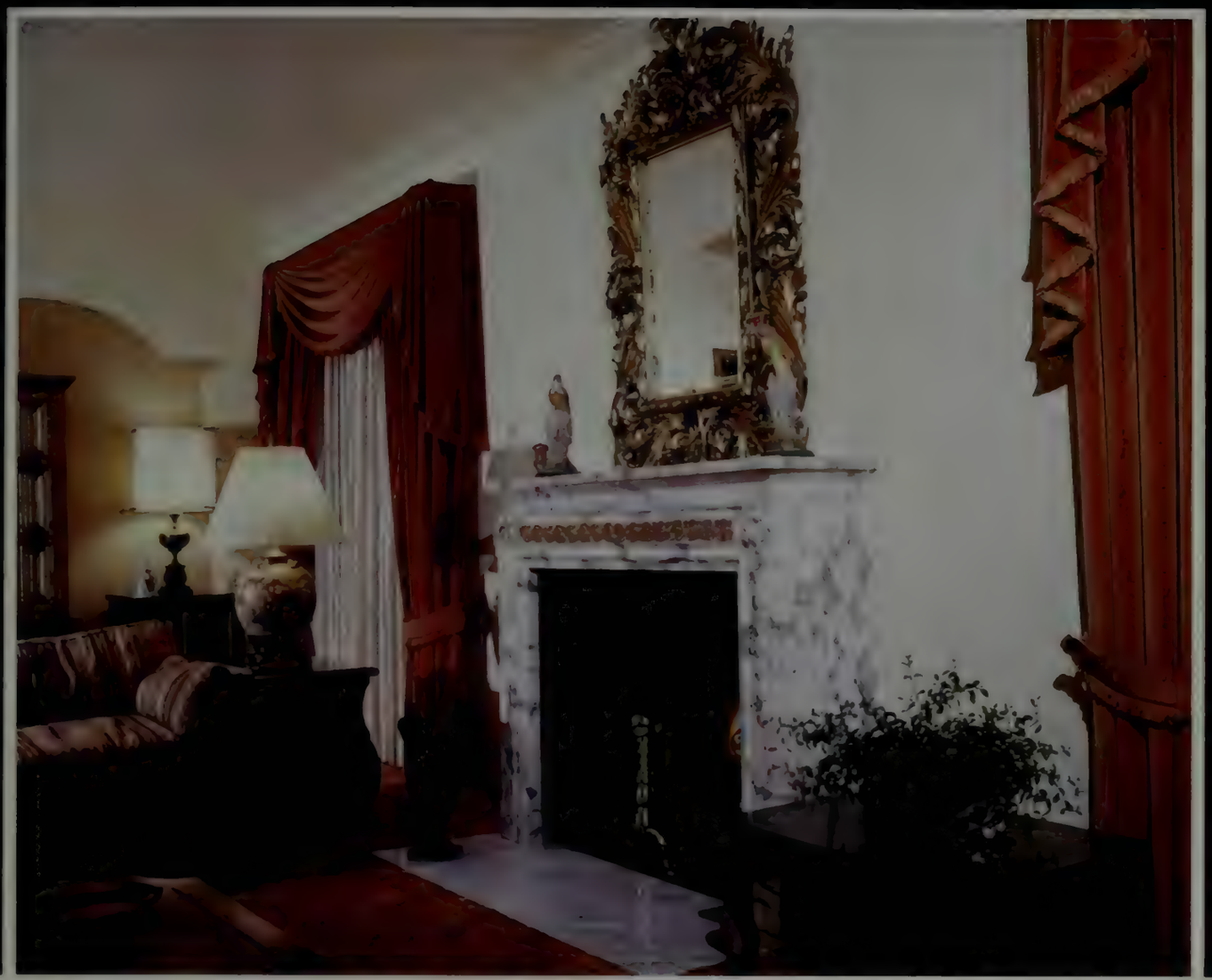
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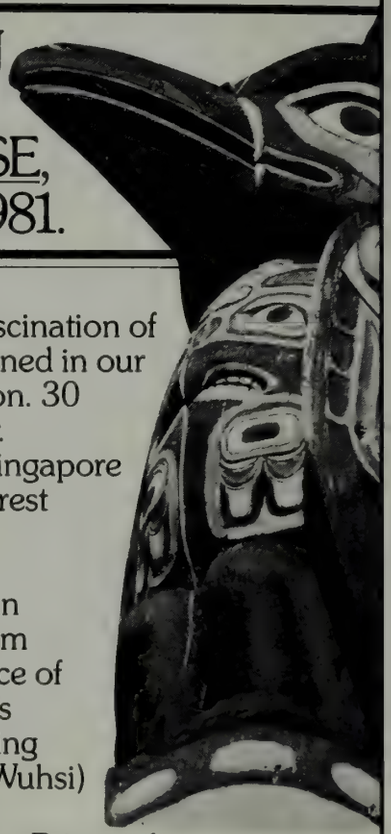
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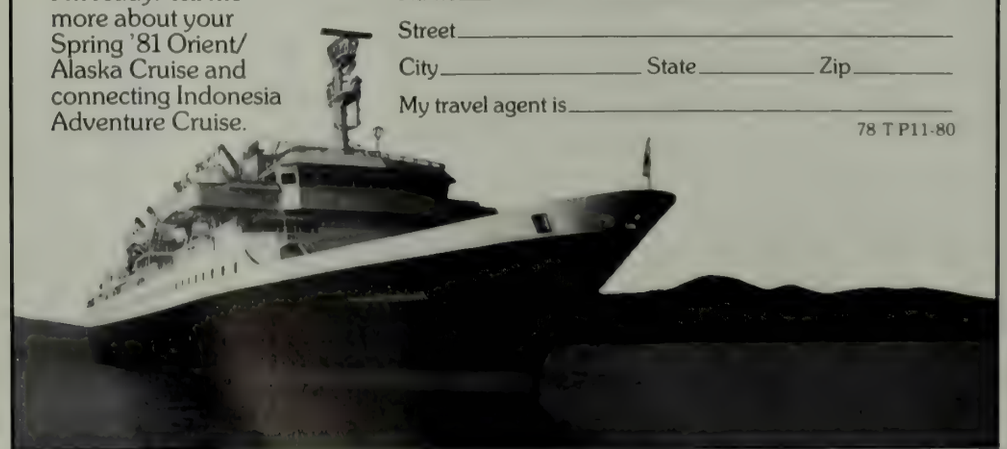
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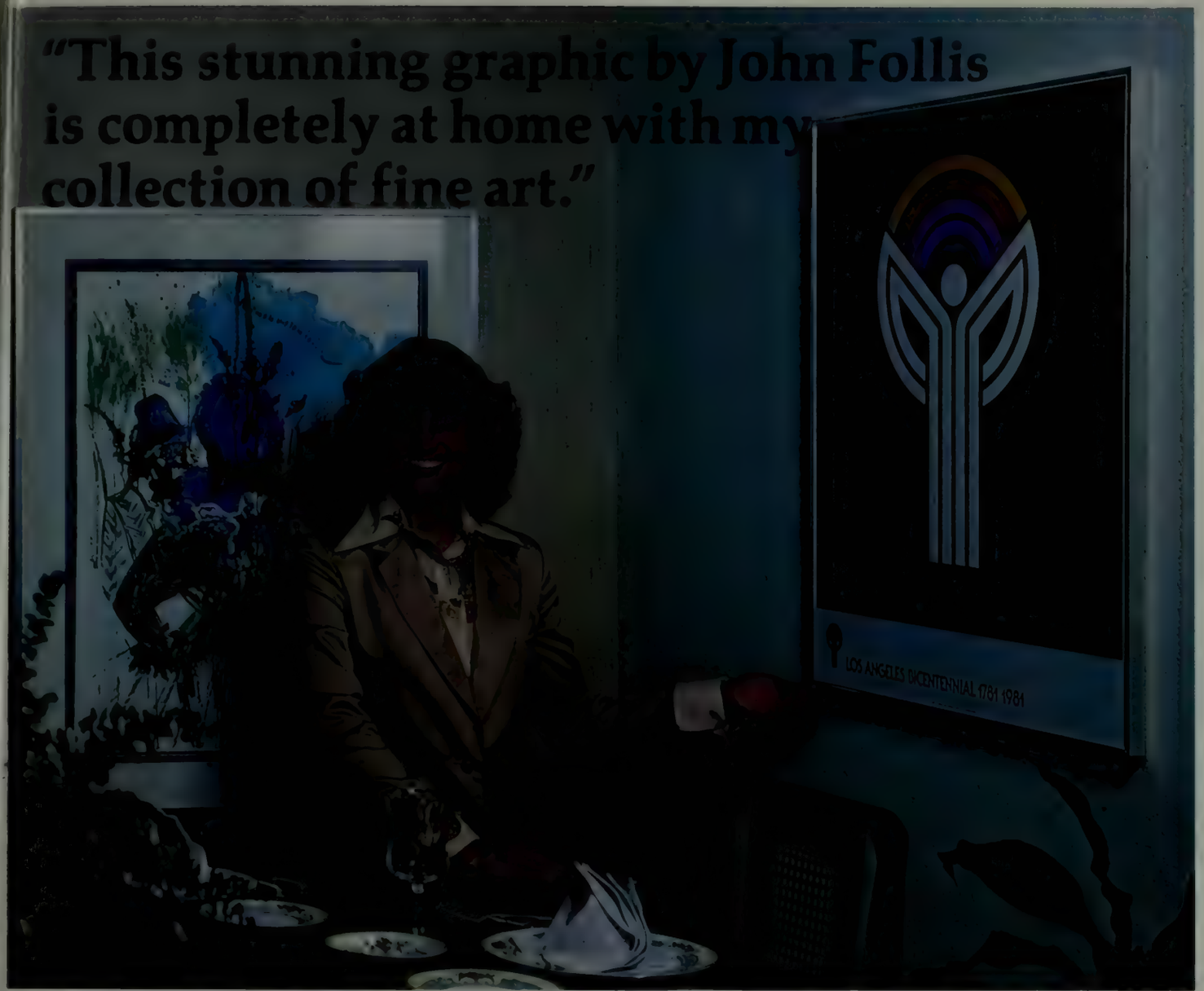
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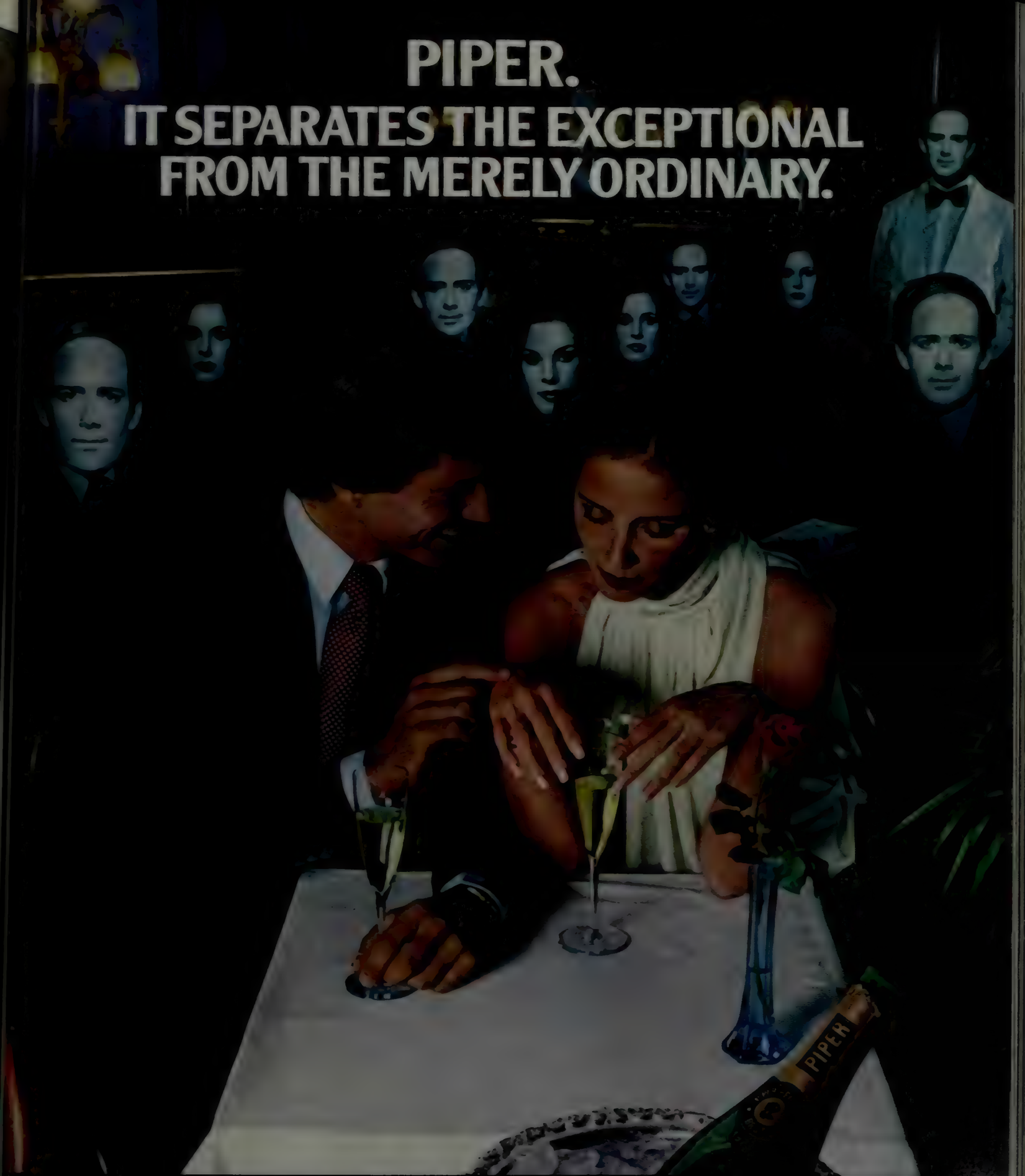
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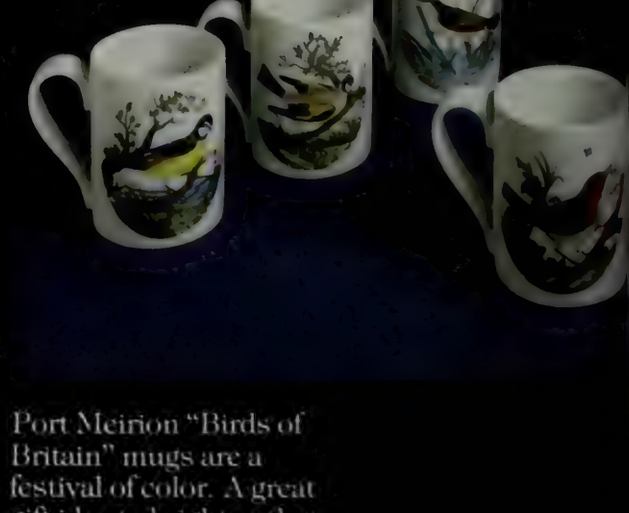
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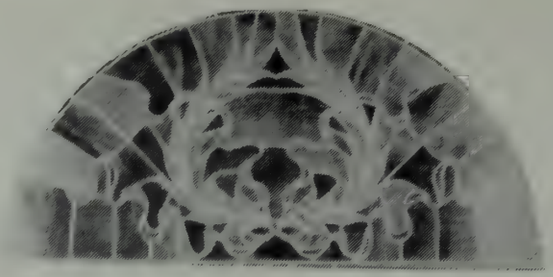
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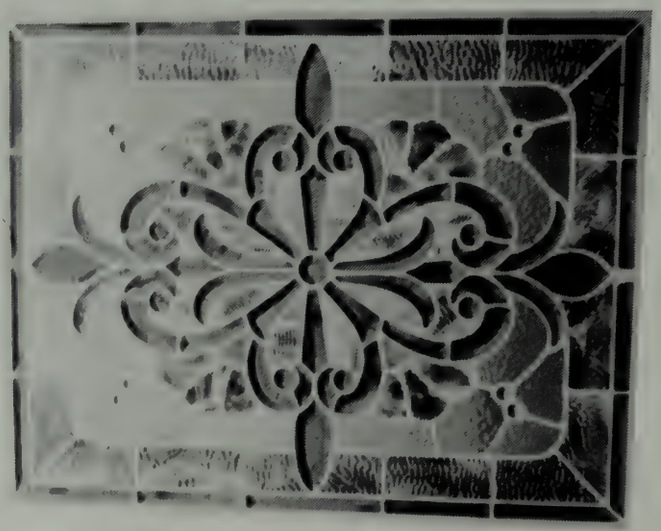
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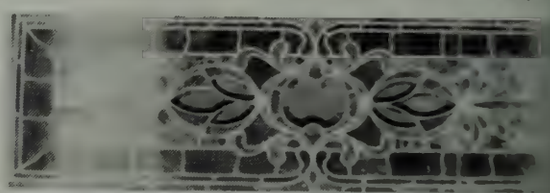
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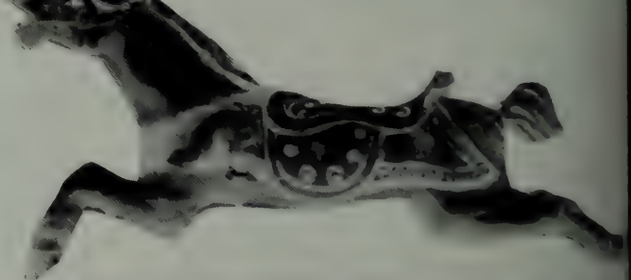




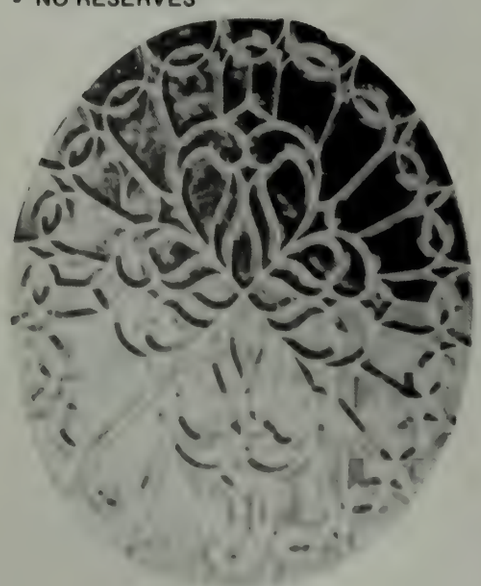
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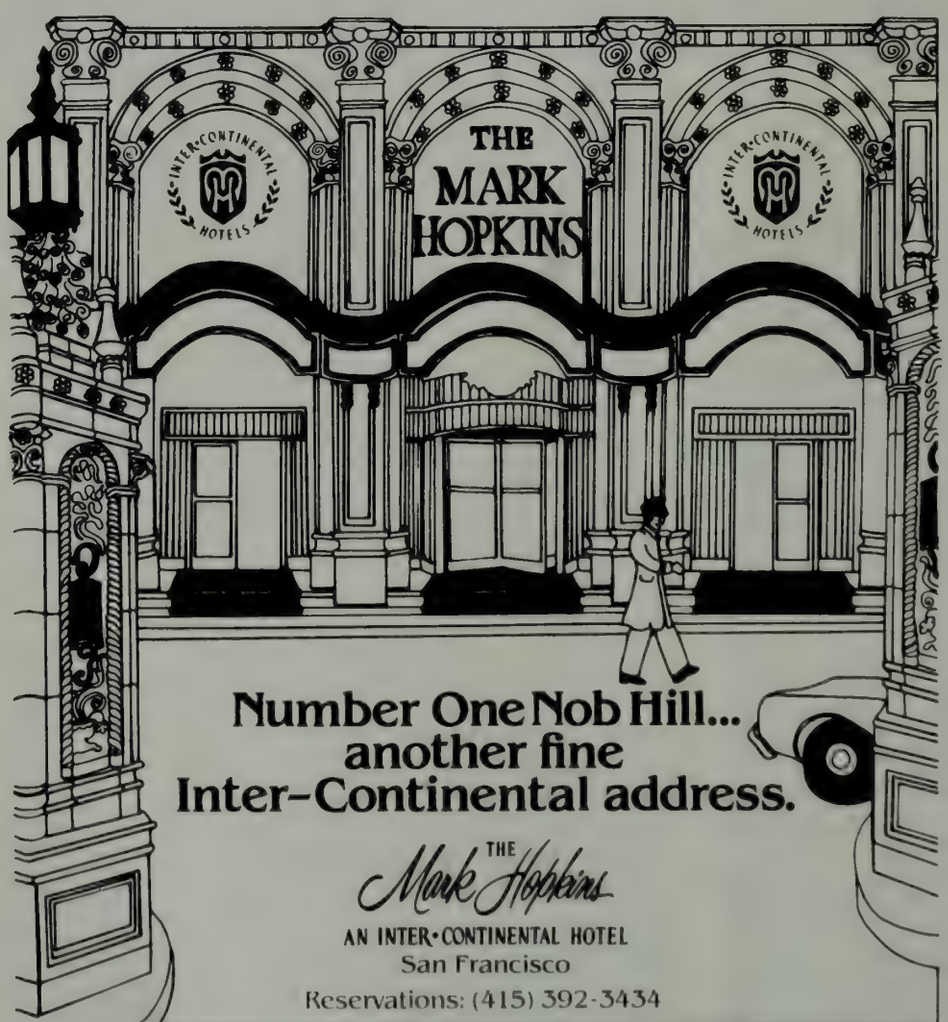
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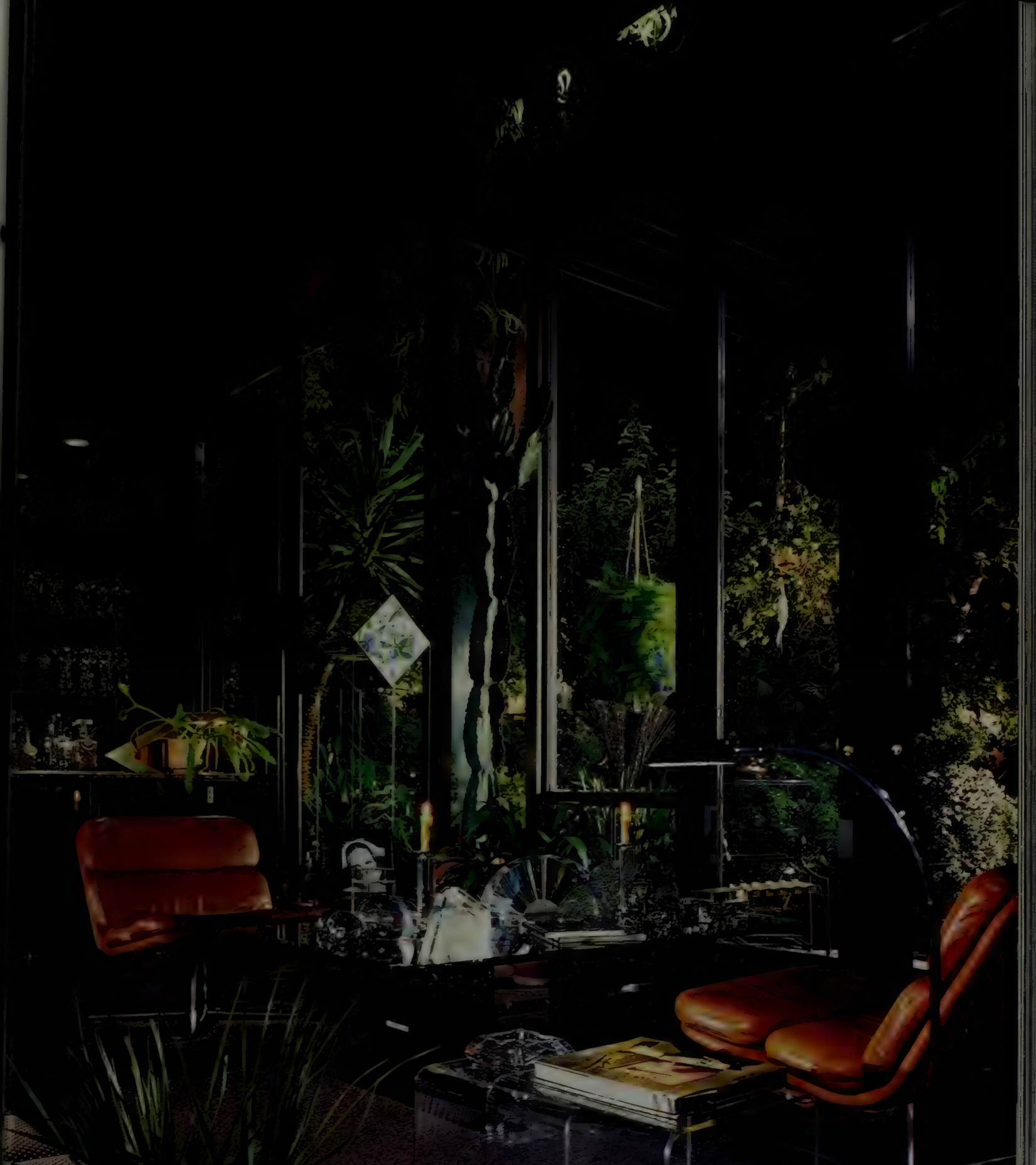
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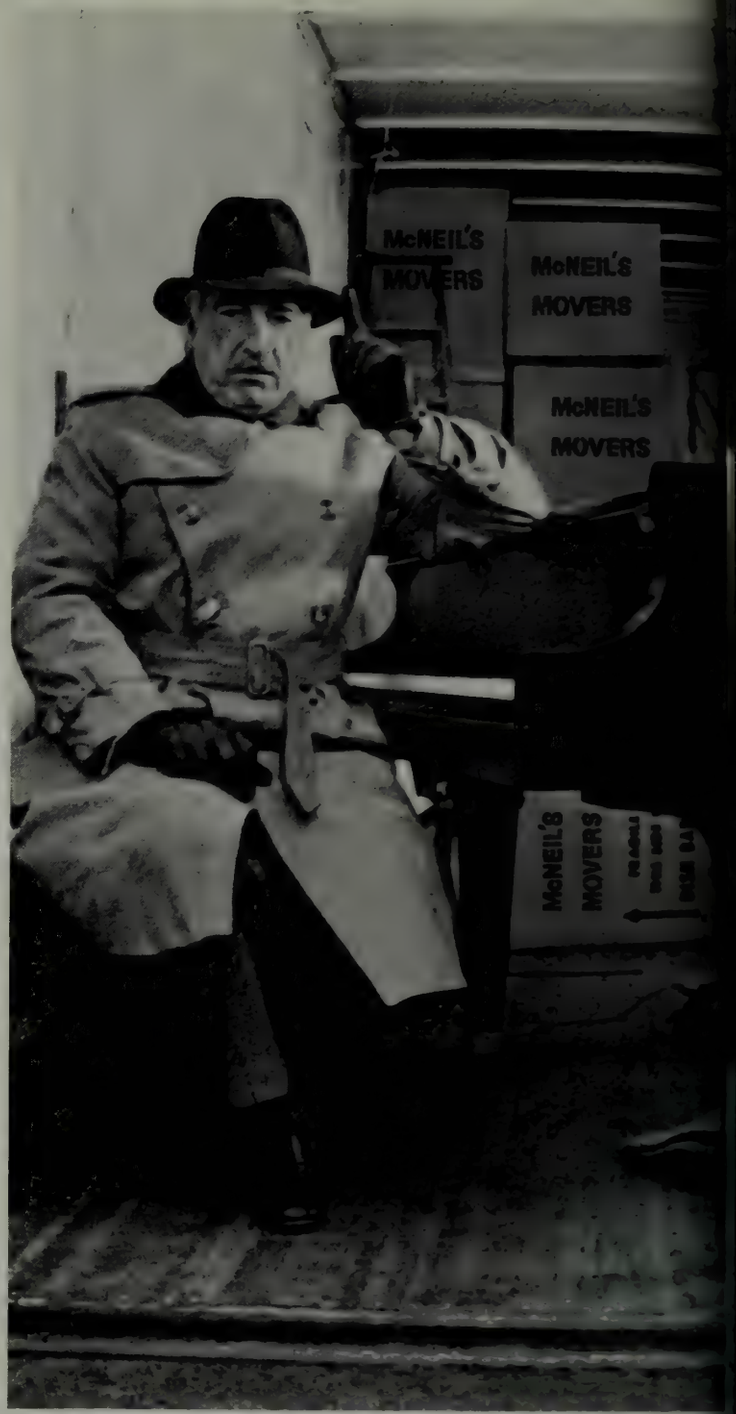
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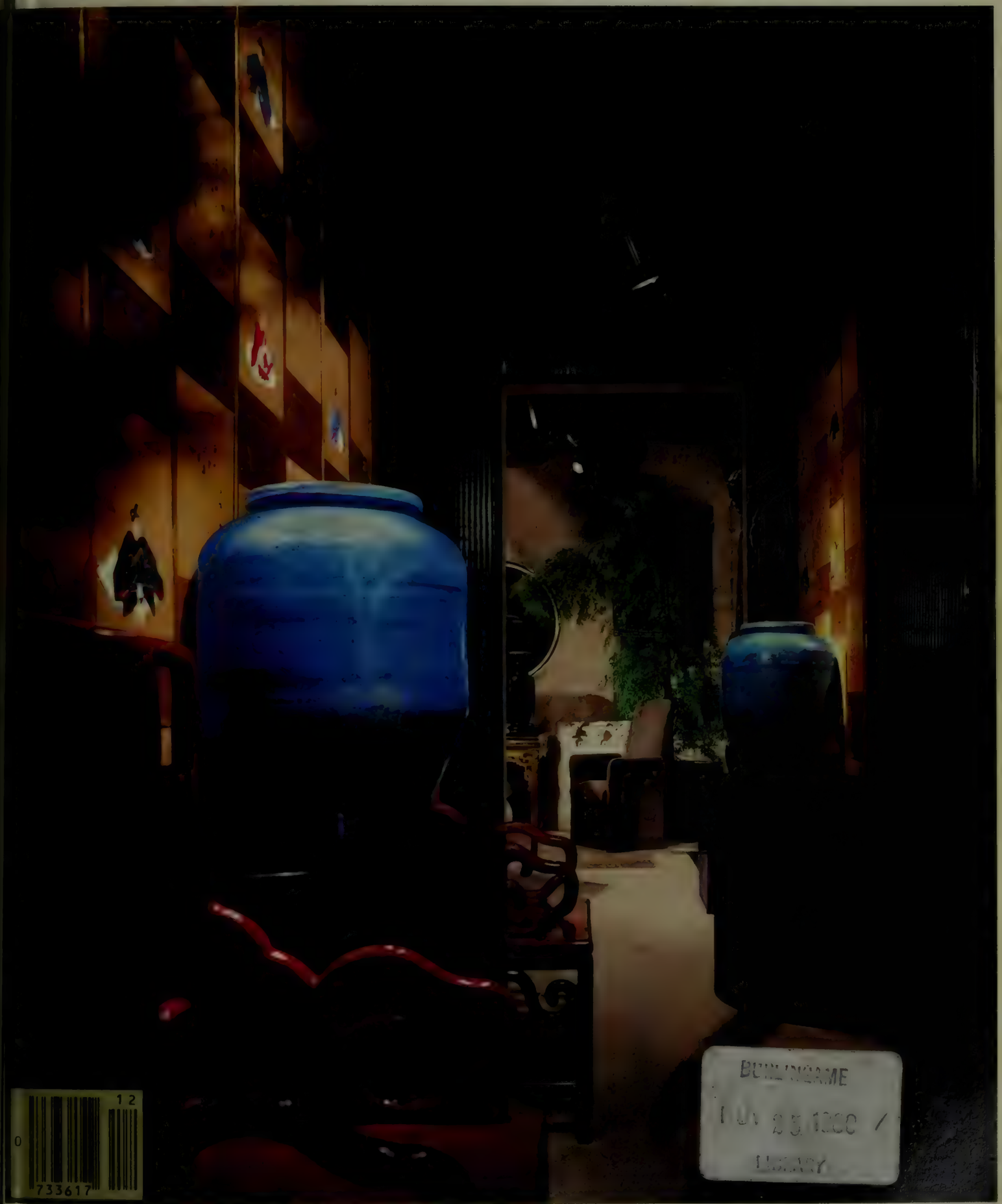
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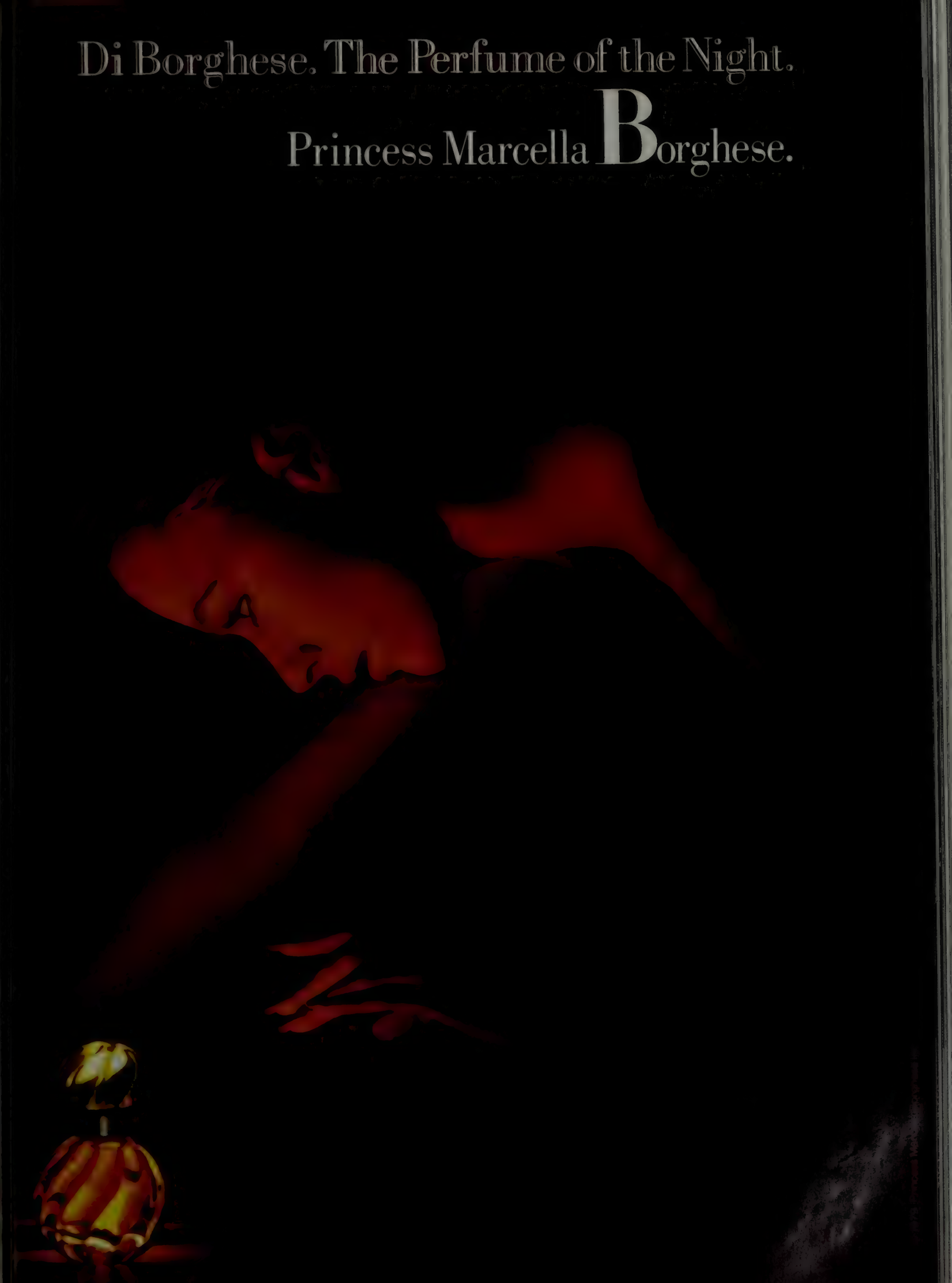
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ARCHITECTURAL DIGEST (ISSN 0003-8520) is pu lished monthly by Knapp Communications Corporat Cleon T. Knapp, President; Senior Vice-President Paige Rense, Everett T. Alcan, Rosalie Bruno, John Decker; Vice-Presidents: Philip Kaplan, George Oestreich, Jr. Editorial/executive offices: 5900 Wilsh Blvd., Los Angeles, CA 90036. Controlled circulatio postage paid at Rochester, NY and Los Angeles, C SUBSCRIPTION RATES for the U.S.A., its territor and possessions: 12 issues, $36. Canada and all oth countries: 12 issues, $50. Single issues in the U.S. $3.50; $3.95 in all other countries. New subscriber's fir issue mailed within 8 weeks of order receipt. Subscri tion expiration shown by last 5 characters on first line address label; first 3 indicate month, last 2 indicate ye of final issue. Direct subscription correspondence address changes with label and/or code number t *Architectural Digest*, P.O. Box 2415, Boulder, Colorad 80302; direct nonsubscription correspondence to ed torial office. POSTMASTER: Send 3579s t *Architectural Digest*, P. O. Box 2415, Boulder, Colorad 80302. Volume thirty-seven/Number ten.

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LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.
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5900 Wilshire Boulevard, Los Angeles, California 90036.

"Letters from Readers" is always of interest, to see what appeals to—or does not appeal to—my fellow readers. I note with some puzzlement that more readers are complaining about an increase in advertising pages. Your advertisers present information with such style that I study them as closely as I do the whole magazine—with joy. For me, *Architectural Digest* is a richer magazine for this input.

Barbara G. Scott
Birmingham, Alabama

I would like to take this opportunity to tell you how much I enjoy reading your magazine, both for its contents and the sheer beauty of its production. I do, however, have a few suggestions. It might be interesting to see the layout of the interior described. I also think that the architecture section is very good, but a photograph of the façade would add some insight.

Thomas H. Reynolds
Oakland, California

I am among your European readers, thanks to a gift subscription. *Architectural Digest* has fantastic quality and original features. Keep your direction, in spite of some letters you publish that are, in my view, narrow in focus.

Radko Vasicek
Prague, Czechoslovakia

Mr. Nicholson and I were delighted to see the article about our house and collections in your September 1980 issue. I would, however, like to point out that unfortunately there was no mention of Mr. Fred R. Klein, AIA, of Washington, the architect who implemented the plans we devised for the reconstruction of the house.

JoAnne Nicholson
Washington, D.C.

I want to say thanks for such a beautiful magazine—the richly colored pages and the beautiful homes from all over the world. However, I would like to see some more French country and Colonial homes with their wonderful kitchens and the beautiful patchwork.

Gloria Staley
Alexandria, Virginia

Being an avid reader of *Architectural Digest,* I enjoy everything about it. But being French, I especially love the French châteaux that you have in almost every issue. It takes me back to my beautiful homeland—please do keep up the good work.

Paulette Allen
Forest Hills Gardens, New York

Although your magazine still looks as attractive as ever, it is a little monotonous and fails to give solutions to design problems. Why not occasionally focus on the design needs of musicians and music lovers who've figured out imaginative ways to set up a studio in the home and find a place for media equipment and records.

Sheila Brompton
Brookline, Massachusetts

I so enjoyed your "Design Dialogue" featuring Jay Spectre (April, 1980). It wasn't until recently, however, that his thoughts on media technology in the home came into complete focus. We are designing a media room, and his views on the interrelation of technology, specifically home entertainment, with interior design became even more germane. *Architectural Digest* has again recognized design needs and continues to lead the way into the future.

Louise Akers
Lake Tahoe, California

Your magazine is more than a photographic feast of interior design. I use it as a guidebook on what will look good in my own home. Recently I had to make room for a grand piano in my small living room. Out came my back issues. Inspired by various photos, I regrouped objects and furniture. A unqualified success—the room loo larger and less cluttered than befor

Victoria Hun
Austin, Tex

For several years I have anticipate each copy of *Architectural Digest* wit great enthusiasm. There is, howeve one aspect I do believe you have nev touched upon—the building and dec rating of a home by the owner. I fe that your magazine played an impo tant role in helping us build and fu nish a lovely and tasteful home.

Claire Gord
Milton, Massachuset

Your June 1980 issue was breathtak ing—especially the ranch of Mr. an Mrs. David H. Murdock. I could mov in tomorrow and never want to chang a thing. I cannot applaud Gabriel Murdock enough for her exquisite de sign sense in executing the interiors her own home. It seems the more I tr to do our home, the more ideas I ge until I am overwhelmed and unable t make any final decisions. Thank hea ens there are interior designers wh are used to working with people lik me. But I cannot tell you how envious am of Mrs. Murdock's ability to creat her own home—successfully!

Whitney Cummin
Kansas City, Missou

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Robert Lapu
Rochester, Michig

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David M. Ke
Chicago, Illino



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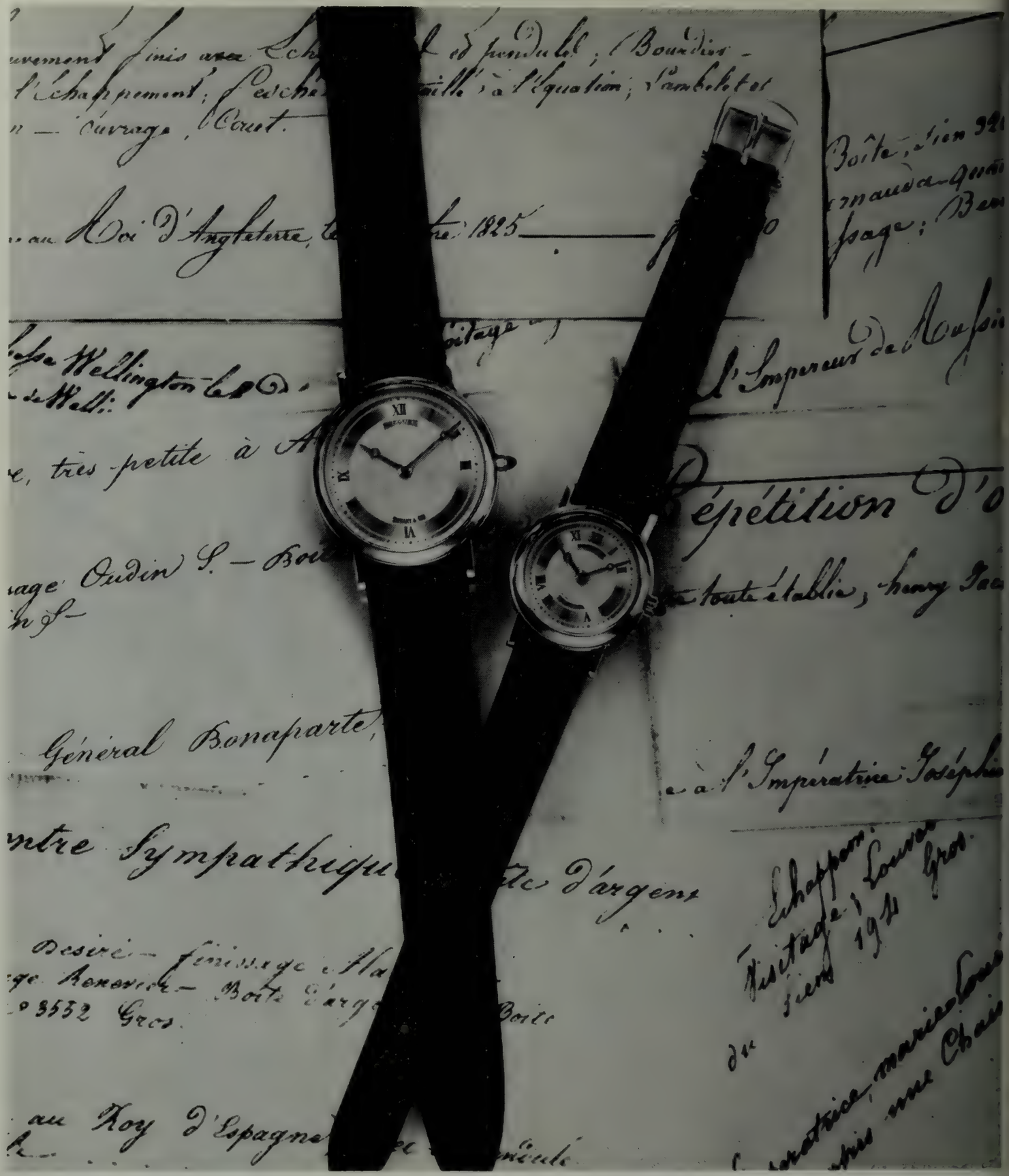
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Three years ago, when Architectural Digest Celebrity Homes *was published, I remarked that there is no denying the important role well-known figures play in our lives. This theme came up again recently, as I was writing my own book,* Decorating for Celebrities. *We all have a curiosity about how famous people live, perhaps tinged with a question of what sets them apart from everyone else. I am often asked how we choose celebrities for the feature called "Architectural Digest Visits." The term "celebrity" implies some distinction and influence in the world at large, firmly rooted in a particular discipline. That is why the subjects of our "Visits" have been writers, artists, statesmen and others. And then there are those like publisher Malcolm Forbes—featured this month (see page 106)—who are famed not only for their accomplishments, but also for their ability to live well.*

Paige Rense
Editor-in-Chief

Manhattan Style

Robert C. Floyd, of the Texas-based firm Fitz and Floyd, has been responsible for introducing and making popular much good Far Eastern design in this country. He spends about half the year at home in Dallas (see *Architectural Digest*, September/October 1976), and the other half of the year in Japan, where he searches for new designs in porcelain and dinnerware. In between, he often stops off in New York. His apartment there, designed by fellow Texan Jack E. Lowrance, has reminders of Asia—but it also has a polish that could only belong in Manhattan. *See page 66.*


Jack E. Lowrance


Bruce Gregga

built an expansive and unusual home within the architectural guidelines of this special locality. *See page 74.*

Sunset Colors

We always used to hear that midwesterners spent their winters curled up in front of roaring fires. Now, it seems, they go to Palm Springs. Chicago designer Bruce Gregga has designed a fine winter retreat for midwestern clients—a contemporary house nestled in the mountains that surround the desert city. Homes designed by Bruce Gregga have become a two-generation habit for this family: Their main residence, and those of their two sons, are also Bruce Gregga designs. *See page 82.*

La Haute Grange

Gstaad is largely an international community, whose residents come and go with the seasons. Mr. and Mrs. Scott Youmans, however, made this charming town their permanent residence. They moved to Switzerland in 1966 from southern California, where they had had an art gallery. Mrs. Youmans is a Parisienne, and many of the artists they represented were European, so they had additional ties to this part of the world. "We chose Switzerland as an ideal place for our sons' education," they told us. They acquired their property in Gstaad in 1970, and have


Pascal Hinous


Pascal Hinous

Scott Youmans
Valérie Youmans


James Amster

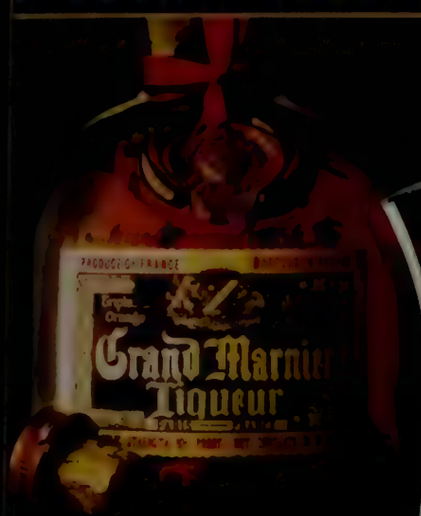
Rare Surprise in New York

Some people might consider the United Nations to be the focal point of New York's Turtle Bay area—but the neighborhood's cognoscenti would point to Amster Yard, a small village within the big city, on East Forty-ninth Street. It is the domain of James Amster, a noted designer and figure on the New York scene. Mr. Amster restored the property with two friends in 1944, and New York folk still remember the opening party in 1945. Walter Winchell—whom Mr. Amster had provided with

continued on page 20

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continued from page 16

a scoop just previously—hailed it as the "Greatest Opening of the Year," on the radio and in print. *See page 94.*

Belvedere

Without hesitation, we can say that the Puerto Vallarta home of Mr. and Mrs. Edward Giddings has the largest swimming-pool-to-resident ratio of any house that has appeared in this magazine. The villa is called *Ocho Cascadas*, meaning "eight waterfalls." There are eight pools in all, giving members of the Giddingses' large family, and their guests, an unusual amount of privacy and space. This design—Edward Giddings did the architecture and Patricia Giddings the décor—is highly theatrical, hardly looking like a single family's house. *See page 98.*





Edward Giddings
Patricia Giddings

Architectural Digest Visits: Malcolm S. Forbes

While we have investigated many homes in a variety of ways, Malcolm Forbes's *Château de Balleroy* is the first house we have viewed from a balloon in midair. The occasion was one of the annual balloonists' invitationals that the famed publisher and international bon vivant hosts at his château in Normandy—one of his many residences scattered throughout the world, from Montana to Tahiti. The writer of this feature is the publisher's son Christopher Forbes, also an avid collector. *See page 106.*



Malcolm Forbes

In Small Compass

We first showed the work of designer Anthony Machado more than four years ago (See *Architectural Digest* March/April 1976), in his own rather modest San Francisco apartment. "You have to know who *you* are, first of all," he said then. As the designer has changed and developed over the years, so has his way of living. In this issue we show his current residence, in one of the great old apartment houses atop Nob Hill. The grander scale is matched by a growth in subtlety and skill. *See page 114.*



Anthony Machado

The Collectors: Don Bartolomé March in Majorca

Bartolomé March is a Majorcan by birth, and although he spends much of his time in Madrid, his real home is *Sa Torre Cega*, an estate on the northern part of the island. In our July/August 1979 issue, we showed his private sculpture garden. Now we show more of Sr. March's collection, those other works of art inside the house. Many of the most brilliant names in twentieth-century art are represented here, as well as many local Balearic artists for whom Sr. March has been both connoisseur and steady patron. *See page 128.*



Bartolomé March

Architecture: Jaquelin Robertson

Jaquelin Robertson has had an enormously distinguished career as an architect and planner. A former city planning commissioner of the City of New York, he has been in demand as a consultant in such far-flung places as Jamaica, Australia and Iran. Mr. Robertson was recently named dean of the School of Architecture at the University of Virginia, and he manages to combine his accomplishments with great personal elegance and style. In this issue we show one of his projects on a small scale, a Shingle Style house sited by the ocean on Long Island. *See page 134.*



Guy Gillette

Jaquelin Robertson

Urban Clarity and Balance

Angelo Donghia has been as busy as ever in recent months. His adventures have included a project of a type and scale we thought had long vanished. Earlier this year he completed the interiors for a passenger ship—the S.S. *Norway*. This noble ship was built originally as the S.S. *France*, one of the last of the transatlantic luxury liners, but had been out of service since 1974. It has now reappeared in Miami as a cruise ship, with a new route. As the New York apartment we show in this issue demonstrates, however, Mr. Donghia is still as deft on a residential scale as on the high seas. *See page 140.*□



Angelo Donghia

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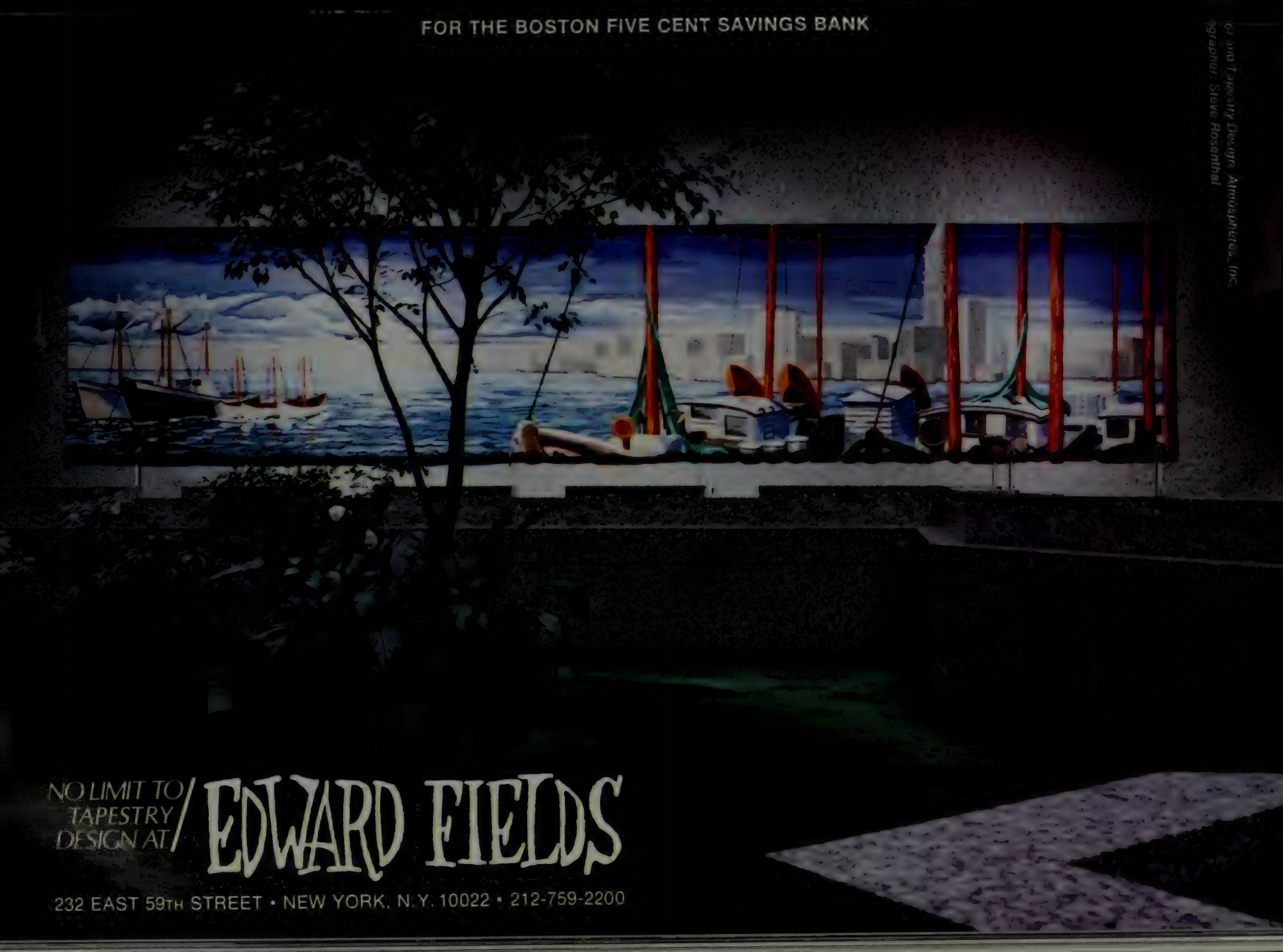
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Beautiful Houses Remembered

by Nancy Lancaster



All photography: Derry Moore

Doyenne of interior design Nancy Lancaster stands among the carefully clipped boxwood hedges and neatly tended lawns of the lush garden of her home at Haseley, Oxfordshire.

I HAPPEN TO have been fortunate enough to live in some lovely houses in America and England. The one thing they all had in common was an atmosphere of their own, and that is what has kept them particularly fresh and distinct in my memory. Atmosphere is as elusive as charm; you simply can't make rules about it.

Elegant, Livable Rooms

Looking back on a long life of doing up houses and rooms, I realize how much I owe to people who influenced me in my young days, and to the effect beautiful places have had on me. I have no gift of originality, but I may be a good percolator.

From my early youth on, I kept a scrapbook of photographs of rooms that I admired in magazines. Leafing through it now, I am covered with shame that I should ever have clipped some of those photographs. On the other hand, certain rooms that I admired long ago still hold my admiration. In the early 1920s, for instance, I lived in New York in a house designed by the great architect Ogden Codman, who, incidentally, influenced and educated the taste of Elsie de Wolfe more than anyone else did. Remembering that house today, there is nothing I would change. It would be as elegant and livable now as it was then. There were no gimmicks—only sound architecture, simplicity, beauty and good furniture.

Of all the houses I have ever seen, *Houghton Hall,* in Norfolk, England, built by Horace Walpole's father, Sir Robert Walpole, the early-eighteenth-century prime minister, taught me most. In the State Bedroom at Houghton, there is a tall Queen Anne bed of apple green velvet, which brings to mind a waterfall. The wainscoting and cornices are bone white, with gold leaf, the walls are hung with tapestries, and the floor is covered with an intricate, faded Oriental rug. Yet in all that movement there is a rhythm that gives the room great tranquillity. Nothing forces itself on the attention, nothing stands out obtrusively.

The Palladian villa *La Malcontenta,* near Venice, was also a lesson to me. Its twentieth-century owner, the late Bertie Landsberg, had restored the frescoes on the walls, but he hadn't overdone the restoration. The frescoes still had the mother-of-pearl quality that comes with the years.

For me, the *shapes* of rooms have a great importance. In London I live in a huge oblong room that was built by Wyatville in the 1820s. It has a coved ceiling, three tall windows, and double doors at each end. I painted it bright butter yellow, and marbleized the cornice and wainscot in gray. I sit in this room, I eat in it, and I wish I had my bed in it—it is so cozy and agreeable. There are high white and gold bookcases on each side of the doors. The curtains are of yellow taffeta, and there is a lot of azalea color—in flowers and accents. On the walls are two full-length Elizabethan portraits of women in white dresses, and two eighteenth-century pictures by William Kent in white and gold frames. On the floor are two plain oyster white rugs, and between them a yellow rug with touches of red. The whole room has remained unchanged for twenty-five years.

Mixing Styles Judiciously

These rooms and houses possess a historic association or a "period" personality that has to be respected. But I think that sticking too literally to one period is never a success; if every piece is perfect, a room becomes dull and lifeless. Appropriateness is more attractive than perfection. A sure sense of scale is also important, and personally I prefer overscale to underscale. Under*statement,* however, in my opinion, is most important of all. Crossing too many *t*'s and dotting too many *i*'s makes a room look tiresomely overdone. Instead, I like a mixture of styles, which suggests continuity—but a judicious mixture, not a series of shocks. As in a salad, the ingredients should "marry" well—though I am probably better at rooms than at salads.

Obviously, if a place is new, the decorator has a freer hand. Even so, it is usually a mistake to impose an individual's taste on a room that has its own perceptible style. Conversely, to put very fine pieces of furniture in a room that is without architectural distinction is as absurd as wearing a tiara with a bathing suit.

The essence of a decorator's job is to please the client. Since the client can cause consternation by injecting something that spoils a carefully worked out plan, it is important for decorator and client to work together from the start. Ultimately, it is the way a room is lived in that gives it a personality and a raison d'être. I

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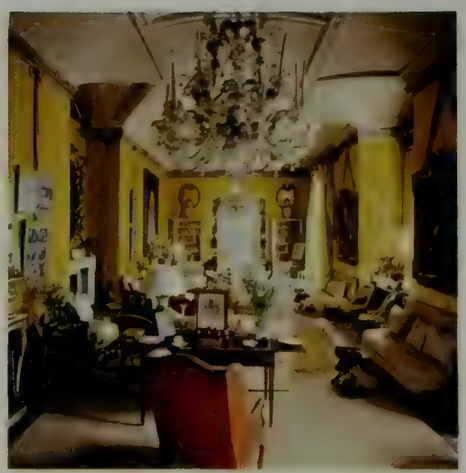
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Beautiful Houses Remembered

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A London studio, built by Wyatville in the 1820s, offers Mrs. Lancaster an elegantly conceived pied-à-terre. She has organized its main room into study, living and dining areas.



Vibrant painted walls are a sunny backdrop to a living room that faithfully reflects Mrs. Lancaster's love of gardens. Fabrics and flowers soften the look of formal period furnishings.

always feel that the job is a failure if, on entering a room, I am too much aware of the decorator's signature.

Nor should it be forgotten that *color* varies considerably in different lights and aspects; in trying to achieve the desired color, the way the paint is put on is of primary importance. *Rushbrooke Hall,* in Suffolk—now destroyed—had been restored by the late Lady Islington, who had wonderful color sense. She said I might copy the original pink of her dining room, so I sent to see it a genius of a painter who had worked for me. He came back with a color that looked to me like a brown pink. But he assured me that, because of the situation of the hall in which I wanted to use it, I would have the color I desired by using just that, whereas if I used the actual Rushbrooke color, my lighting would make it look like the pink of lingerie ribbon. We finally succeeded by putting on four coats of distemper (water-based paint); the result had the feeling of many of the walls you see in Italy. Later, a number of people tried to copy the color, but if they used oil paint instead of water paint, it looked like strawberry ice cream.

When I was doing over *Ditchley Park,* in Oxfordshire, where I lived in the 1930s and early 1940s, I never repainted any room, but scraped the walls down to the original color put on more than two hundred years before. In one room we uncovered a wonderful tangerine color under layers of white paint. It may originally have been mixed with the cement of the walls, in the Italian fashion; the room originally had been done by Italian plasterers. However, I happened later to see the same color at Williamsburg, and was told that the formula had come from the Ashmolean Museum at Oxford. Once again I copied the color successfully—in distemper. But whenever anyone tried to reproduce it in oil paint, the result was tomato soup.

Having a talent for *placing* furniture is quite distinct from being a knowledgeable collector with a sure taste for objects. Some years ago at the Louvre there was an exhibition of furniture drawn from English collections. The choices were exquisite, for the English were the scavengers of Europe in the eighteenth century, and consequently England possesses some of the best French furniture in the world. One couldn't fault the selection, but I was aghast at the

continued on page 32



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Beautiful Houses Remembered

continued from page 30

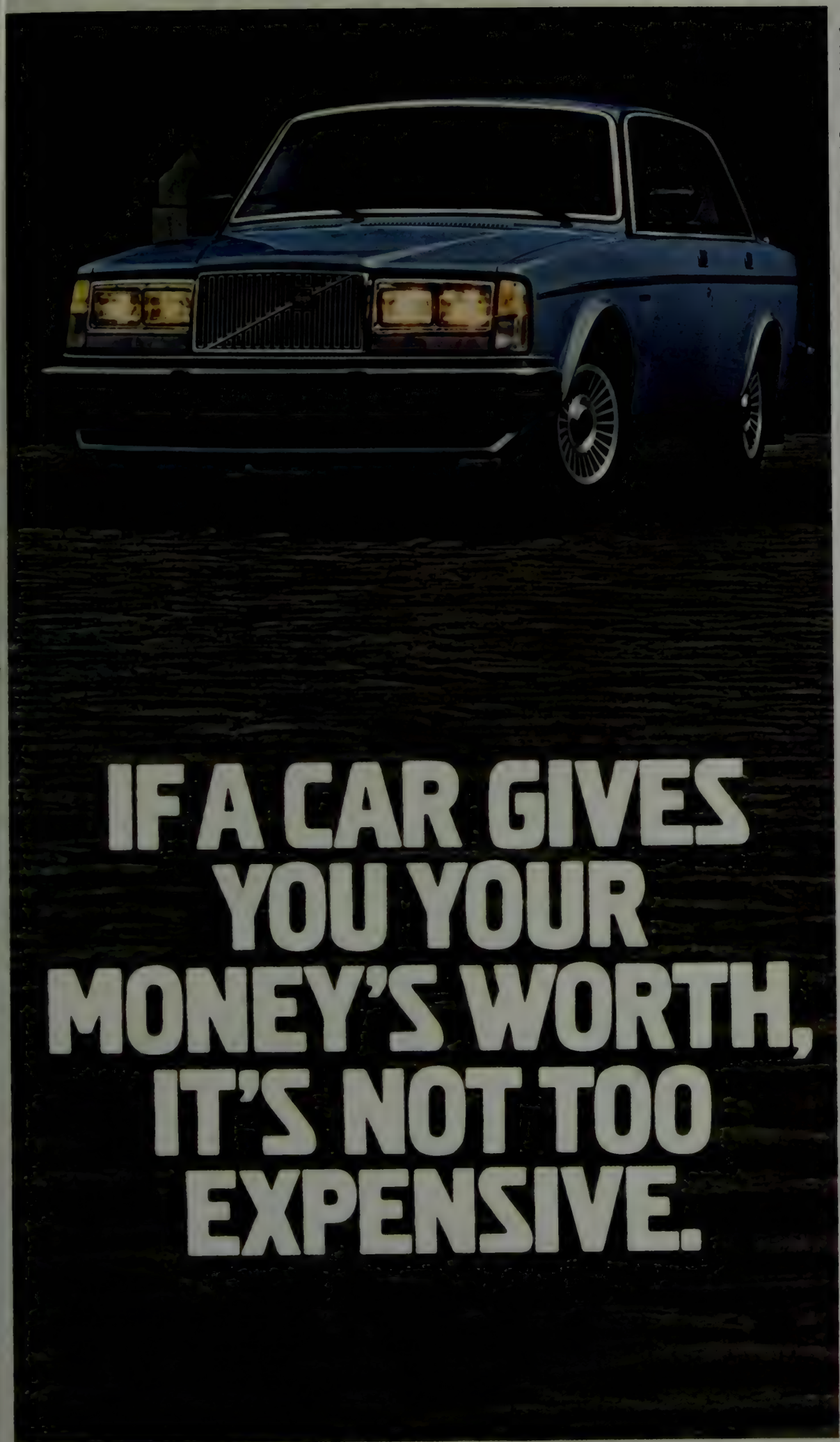


Mrs. Lancaster creates a restful atmosphere for her London bedroom through muted tones of *faux-bois* paneling and subtle floral prints. Botanical engravings inject hints of soft color.

arrangement. The pieces were lost in the vast scale of the Louvre. Yet, at that time, there were two people in England unrivaled in their talent for arranging rooms: the seventh duke of Wellington, who was a professional architect, and Lady Juliet Duff. If only they had been asked to advise!

Arrangement is the true office of the decorator. Unfortunately, in so many rooms today one could go around blindfolded and accurately predict that there is a low bench or table in front of every sofa, and an occasional table next to every armchair. It makes for a deplorable, unimaginative sameness. And that goes for floral arrangements, too. By now the eye is so used to a cabbage leaf among the flowers that if we espy six carnations with maidenhair fern in a glass vase, the impulse is to exclaim joyfully, "What a change!" □

Nancy Lancaster, owner of the London design firm Colefax & Fowler from 1944 to 1960, discussed her thoughts about interior design with *Architectural Digest*'s editor-at-large Valentine Lawford. Part Two of a two-part series.



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The Importance of Dilettantes

WASTE NO PITY on the dilettante; he's better off than many of us, unless we are willing to classify ourselves as dilettantes, and have the right to do so. Dilettantism is not a state that is easily or casually achieved. It is a state of grace, and more. It is a cultural necessity, which can be, and often is, a very pleasant state as well.

If this seems to you outrageous, bear with me for a moment; let me try to dispel your concern and perhaps entice you to join in the fun and satisfaction. If it weren't for dilettantes, the world would be a less interesting and entertaining place, the arts would be in the doldrums, music would be monotonous, even sports would suffer from indifference.

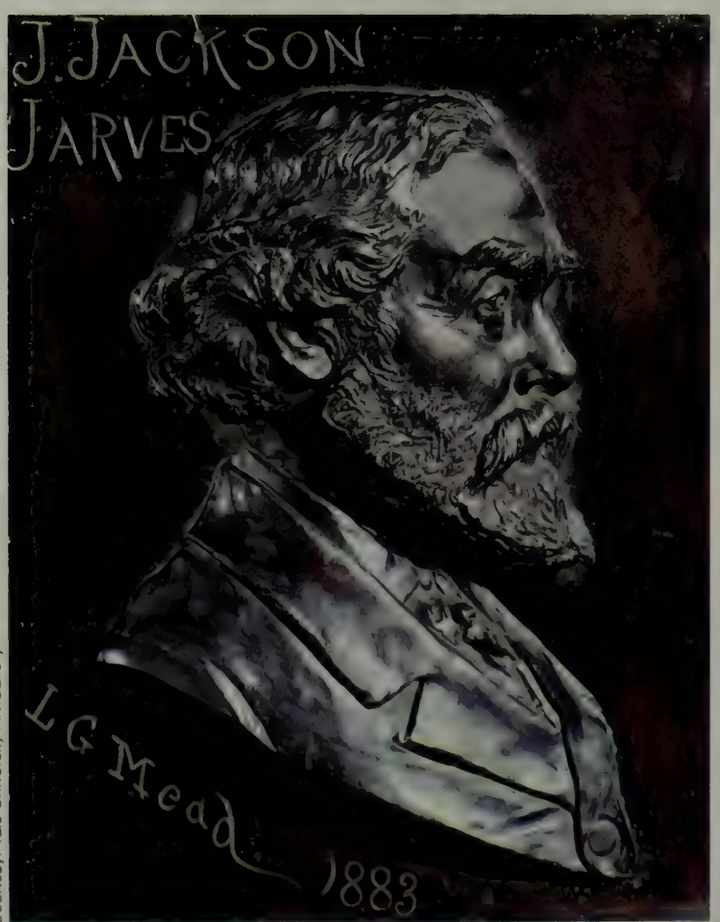
Dilettante is a word that has lost its once erect posture, its dignity and its guts—and nothing has come to replace it. It once meant "connoisseur," but it has come to mean "dabbler" and, as an adjective, "superficial or amateurish." I would settle for something between expert and tyro—because it is that center ground of knowledge and enthusiasm on which the arts depend for encouragement, appreciation, pleasure, controversy and, especially, intelligent support.

The word comes from the Society of the Dilettanti, a group of Englishmen in the eighteenth century who met to discuss the arts and sciences seriously but informally, and it was out of the Dilettanti that the royal academies of the arts and sciences seem to have been born. These dilettantes were concerned with the preservation, examination

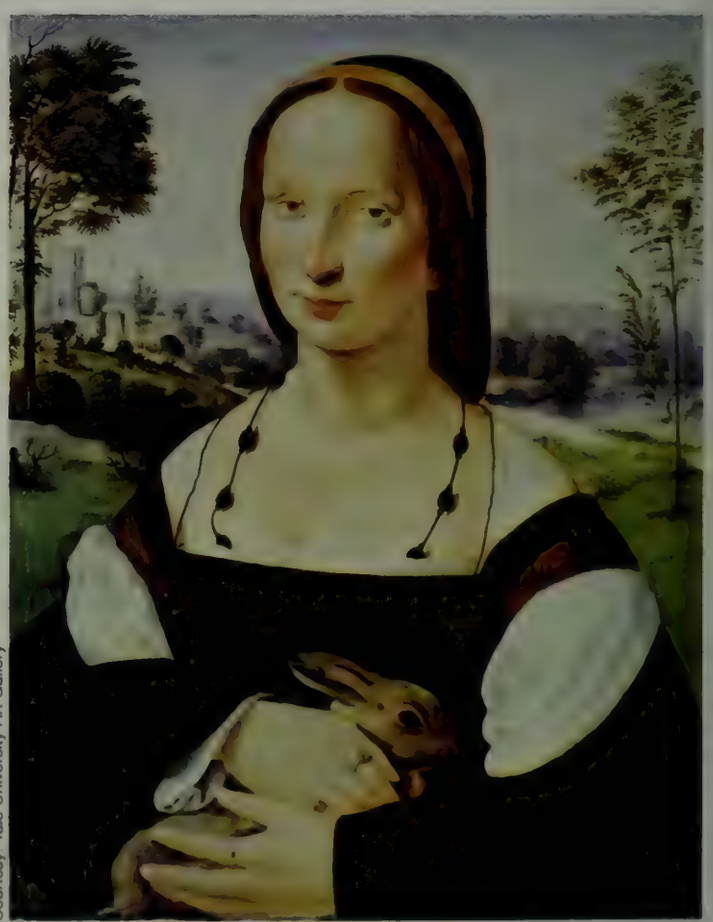


Jane Rady

ABOVE: Russell Lynes, in an enlightened description of the *dilettante*, rescues that word from its "amateur" connotation by affirming its worthy definition as a discerning supporter of the arts. BELOW: A bronze relief (left) honors James Jackson Jarves, whose interest in Italian primitive paintings, including Ghirlandaio's *Lady with a Rabbit* (right), created an admirable collection for the Yale University Art Gallery.



Courtesy: Yale University Art Gallery



Courtesy: Yale University Art Gallery

continued on page 42

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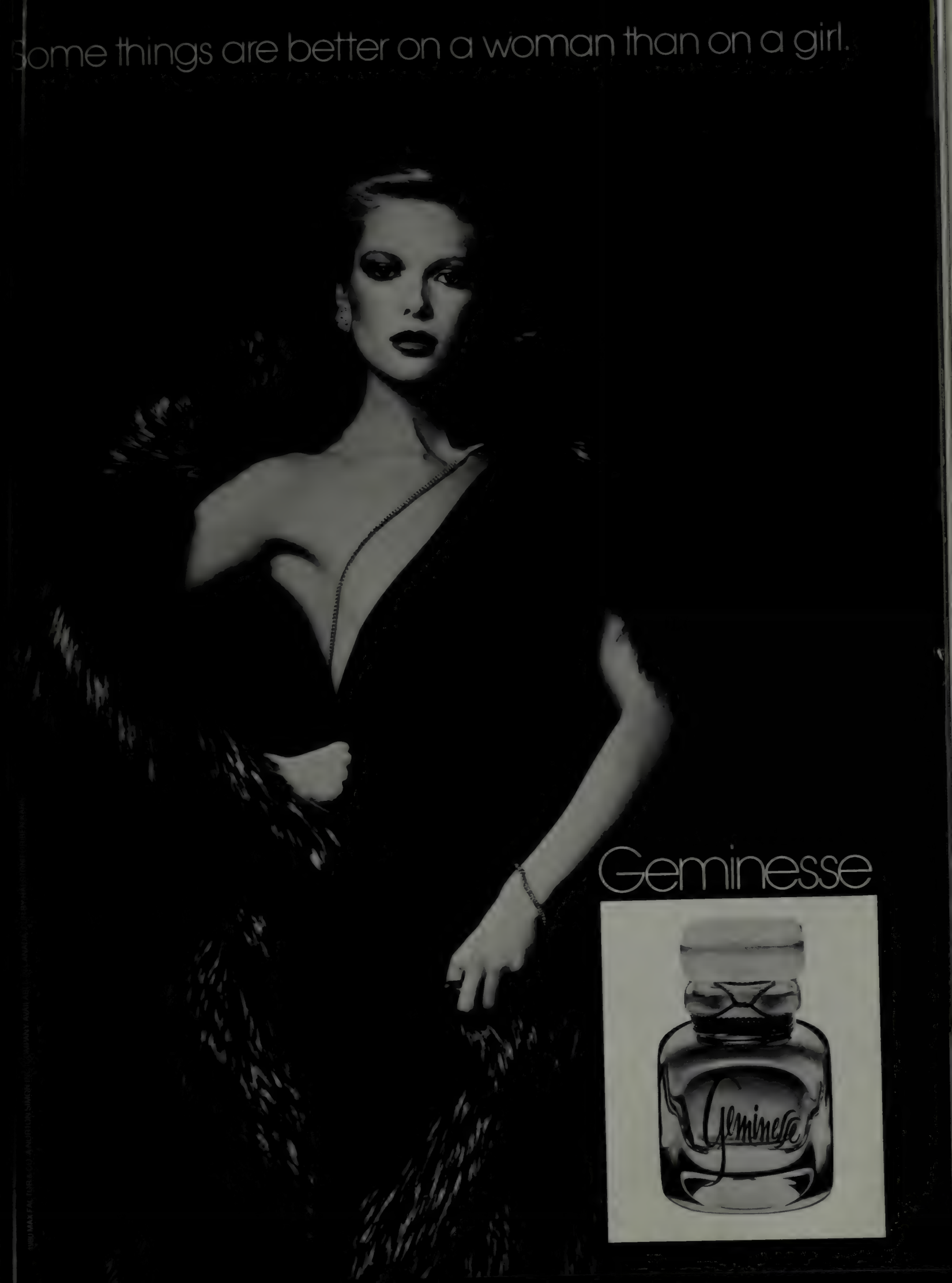
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Some things are better on a woman than on a girl.



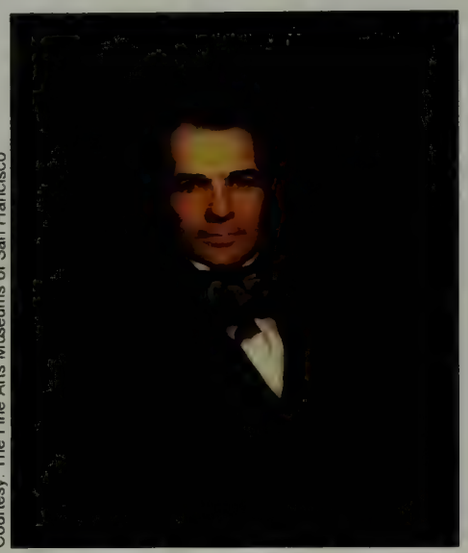
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The Importance of Dilettantes

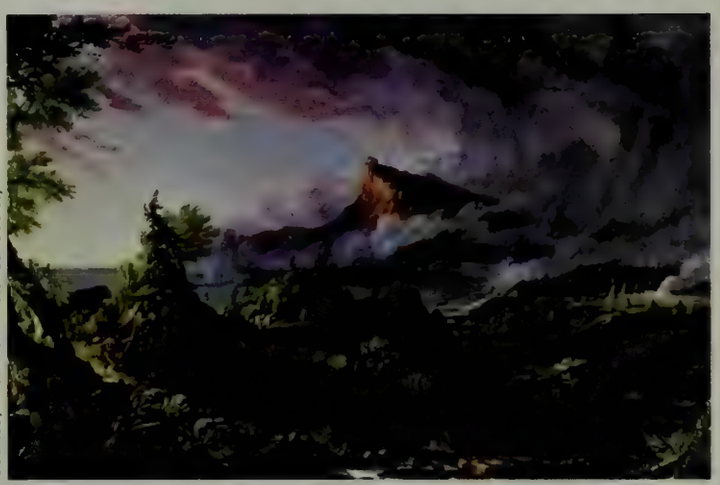
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and encouragement of knowledge.

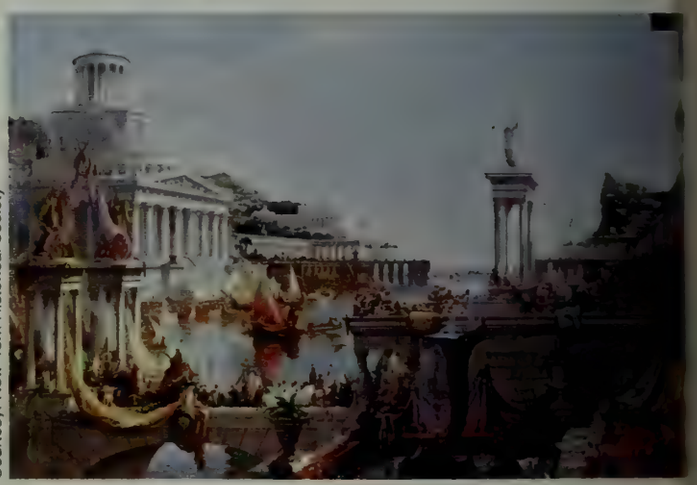
A few months ago I had the pleasure of meeting with a group of dilettantes (though it hadn't occurred to them to call themselves that) in New Haven, Connecticut; they call themselves Friends of American Arts at Yale. They have met as a group periodically the past several years, for three days of serious study and the interchange of ideas and experience. Some of them are justifiably classified as "experts," but most of them are dilettantes. The experts are professional scholars and curators; the dilettantes are concerned collectors



Courtesy: The Fine Arts Museums of San Francisco



Courtesy: New-York Historical Society



Courtesy: New-York Historical Society

TOP: In a portrait of dilettante Luman Reed, artist Asher B. Durand pays tribute to his patron. ABOVE: Without Luman Reed's financial encouragement, Thomas Cole might never have completed his series *The Course of Empire*, which includes *The Savage State* (left) and *Consummation of Empire* (right). Americans demanded realistic landscapes at that time, and refused to support Cole's Neo-Classical work.

and amateurs—in the true sense of that word—of the arts of our country. They are part of an important American tradition, a tradition that has made the arts viable and available.

The Yale University Art Gallery, where these dilettantes have met, wouldn't be what it is—a collection of great range and exceedingly high quality—if it were not for dilettantes. One of them, for example, was James Jackson Jarves, the eccentric, prickly, sharp-eyed son of the founder of the Sandwich Glass Company. After dabbling in a variety of careers (businessman, newspaper editor, diplomat), Jarves went to Paris in the 1850s and discovered the Louvre, which stunned him into becoming a dedicated and effective dilettante. He was hooked. Then he moved to Florence and started to immerse himself in Renaissance painting. It was a time when scholarship in art history was as primitive as the paintings that attracted him, and he began to buy and to write about what he saw, in the hope of opening the eyes of his contemporary Americans to what his vision had captured. Jarves's eloquent and discerning articles were published in *Harper's New Monthly Magazine* and collected in books, *The Art Idea* and *Art Hints;* his collection became the nucleus of the Yale A Gallery. The Jarves Collection is o of the finest groups of Italian pri tives anywhere outside Italy.

Another dilettante of a very diffe ent stripe was a contemporary Jarves, Luman Reed, a New Yo wholesale grocer. Reed was an "u state" boy who came to New York his teens and by the time he was fo had made a considerable fortune. H built himself a splendid mansion a had a brief go at buying "old ma ters," but, realizing that fakes we being palmed off on him by a unscrupulous dealer, he turne his attention to his contempora American artists. His special ple sure was in Asher B. Durand, wh has been called "the father of th Hudson River School," and Thomas Cole, one of America's mo accomplished nineteenth-centur artists. Reed not only bought th work of these and other artists, b helped support them, and in som cases paid for their travel to Euro to study. He did this because, he sai "The artists are my friends, and it a means of encouragement of bett men than myself." On the top flo of his house on Greenwich Stree Reed had an art gallery, which h opened to the public. He commis sioned Cole to paint a series of fi very large pictures called *The Cour of Empire*, and he paid the magnifice

continued on page 4

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The Importance of Dilettantes

continued from page 42

sum of $5,000 for them. Since it was a long and painstaking job for Cole, who lived in the Catskills, Reed wrote him, "Draw on me for whatever funds you may need during the winter. . . . You must not hesitate to call on me and you will not be disappointed." Like Jarves's enthusiasm, Reed's created a treasure that is still intact. The Luman Reed Collection is one of the great assemblages of nineteenth-century American paintings, and it is displayed at the New-York

It is because of conscientious dilettantes that the arts flourish.

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America has produced, and still produces, hundreds—indeed hundreds of thousands—of dilettantes of the arts, without whom its museums and concert halls, opera houses and ballet theaters would be drab or nonexistent. Relatively few of them have been important patrons and collectors like Jarves and Reed; by all odds the largest number have constituted the equally important audience for the arts. It is because of the eyes and ears of conscientious dilettantes—their concerns, discretion, knowledge and finely honed sensibilities that demand the highest performance—that the arts flourish in our society today. They give encouragement and understanding, and are repaid by the satisfaction of their educated and adventurous appetites, and by abundant delight.

Dilettante comes from the Latin *dilectare*, meaning "to delight," and who would quarrel with delight? Not you nor I nor any other dilettante. □

Russell Lynes is a former managing editor of *Harper's* and author of *Art-Makers of 19th Century America*, *Good Old Modern*, and *The Tastemakers*, which recently was republished by Dover Publications. He is now at work on a book about the Cooper-Hewitt Museum.



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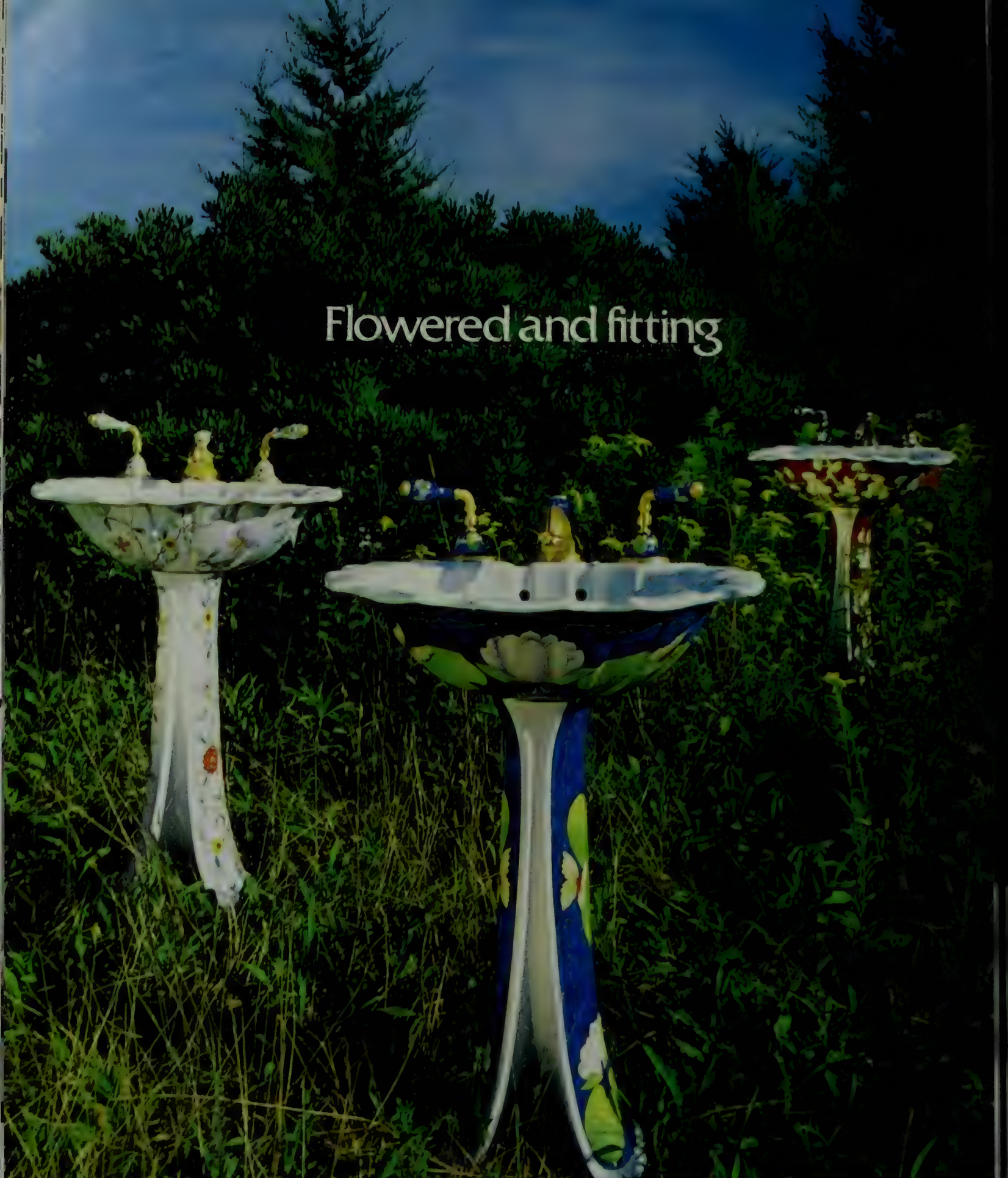
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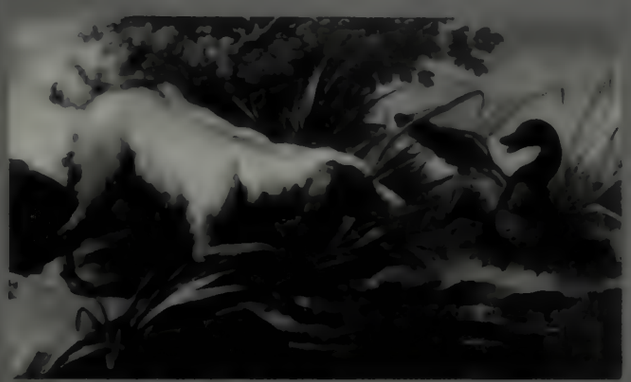
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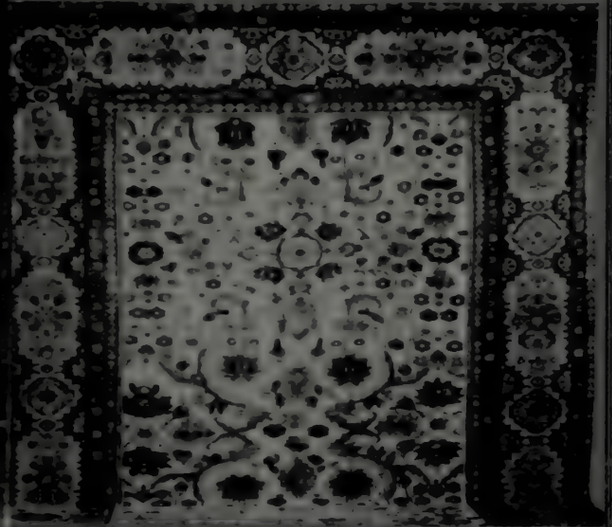
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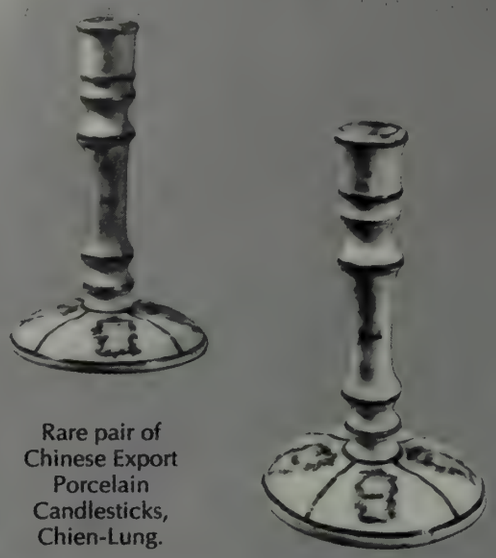


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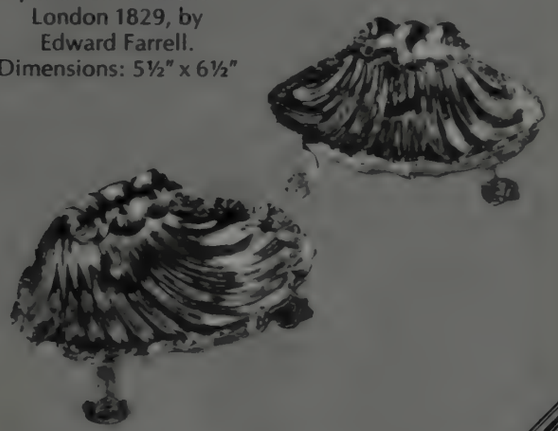


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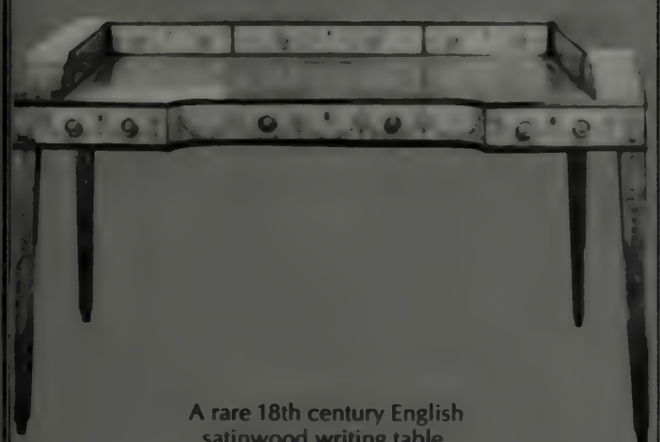
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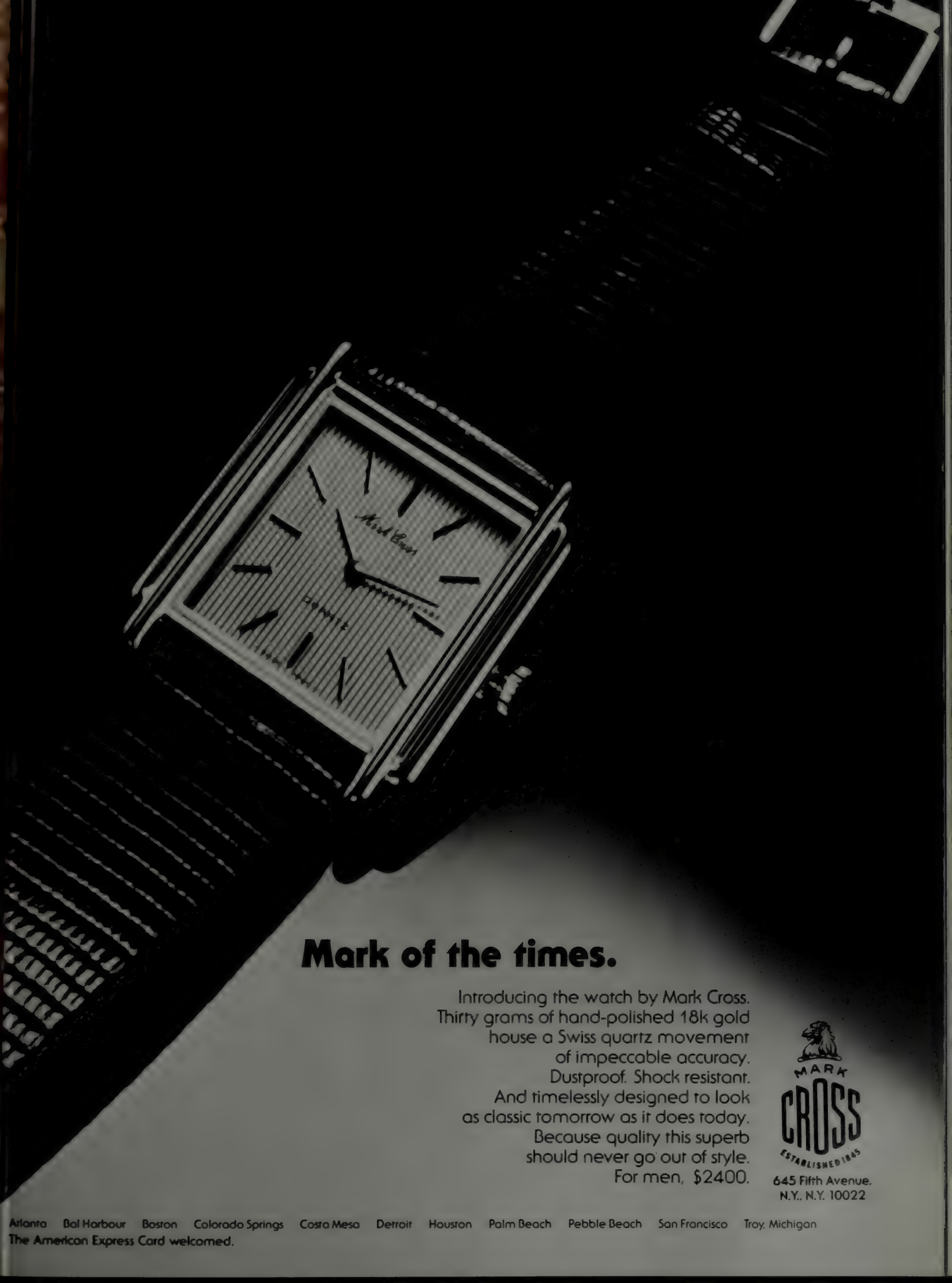
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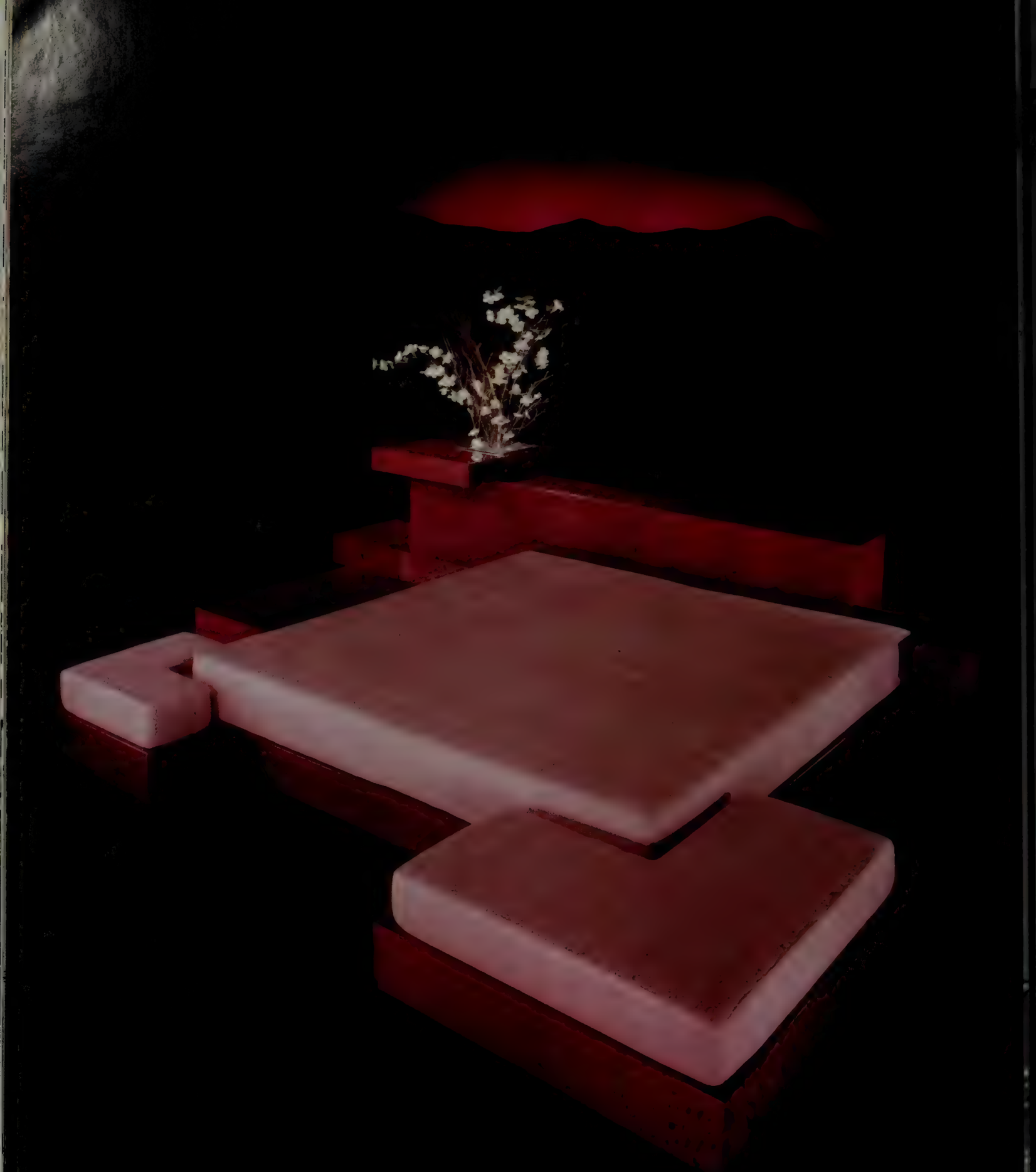
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The Giants of Contemporary Art

by Howard L. Katzander

WHEN THE FIRST SALES of contemporary art were held at Sotheby's in the late 1960s, galleries that represented artists of the New York School found it expedient to participate as bidders, in order to support the market for the painters they represented. That is not the case today. Since that time, at least two paintings by Jackson Pollock have been sold for prices in excess of $2 million. And at any important sale at Christie's or at Sotheby's, as many as a dozen works will likely top the $100,000 mark.

Abstract Expression

Out of the morass of confusion that characterized the market in the decade of the 1960s, there has emerged a group of giants in Abstract Expressionism whose works are feverishly sought after when they come on the market—Appel, de Kooning, Newman, Frankenthaler, Gorky, Rivers, Kline, Warhol, Louis, David Smith, among others. Their names recur in sale after sale, and their works bring prices that rise steadily, setting new records.

Jackson Pollock remains a controversial figure in spite of the high prices paid by museums for his most important works. There are those who persist in the view that they would rather have a Vermeer for $2 million than a Pollock. In the big sales last May in New York, a Pollock brought $550,000 at Christie's. But a second Pollock in the same Christie's sale, which many thought was a more important work of art, failed to reach its reserve, and a third painting by that artist in the Sotheby's sale also failed to meet its reserve and therefore was bought in at $250,000.

The finest artworks of Mark Rothko were again much in demand. One of his works, which adorned Sotheby's catalogue cover, sold for $180,000, although a smaller painting brought only $60,000. A fine Roy Lichtenstein in the same sale, done in his cartoon style and titled *Oh, Jeff . . . I love you, too . . . but . . .* brought $210,000. A painting by Francis Bacon brought $180,000. In the Christie's sale, a Franz Kline brought $110,000, and a Morris Louis, one of two in that sale, sold for $180,000. A Barnett Newman brought $250,000.

There have been reports recently that the market for works by Andy Warhol has collapsed, but there was surely no evidence of this in the May sales. While none of his works reached six figures, a 1962 Campbell Soup can, entitled *19¢*, brought $16,000, and his *Triple Elvis* sold for $75,000, a highly respectable figure.

While this is still a seller's market, with owners of fine paintings and antiques of all varieties rushing to take advantage of the high prices that have prevailed since the start of last season, there is obviously no shortage of buyers. Those who have been selling their major collections are not likely to admit they are doing so to turn a healthy profit. They almost always have an excellent reason for disposing of their collections.

Selling and Buying

Singer Andy Williams, who sold a number of contemporary paintings of importance, including a Rothko, said he would now be collecting nineteenth-century American paintings. Carter Burden, a prominent New Yorker, consigned a number of paintings—among them a David Hockney that brought $60,000. He said many of the paintings have been in storage since he bought them, and since he had no place to display them, he felt it made sense to allow others to enjoy them. And still another important group of works was



Courtesy: Christie, Manson & Woods

A relative newcomer to the international auction scene, Abstract Expressionism is making a steady rise in its reputation as a profitable art investment. Recent proof is David Smith's delicately poised runner, *Agricola VI*, 1952, whose cast-iron frame, welded into an impression of weightlessness, sold this year at Christie's Contemporary Art sale for $62,000.

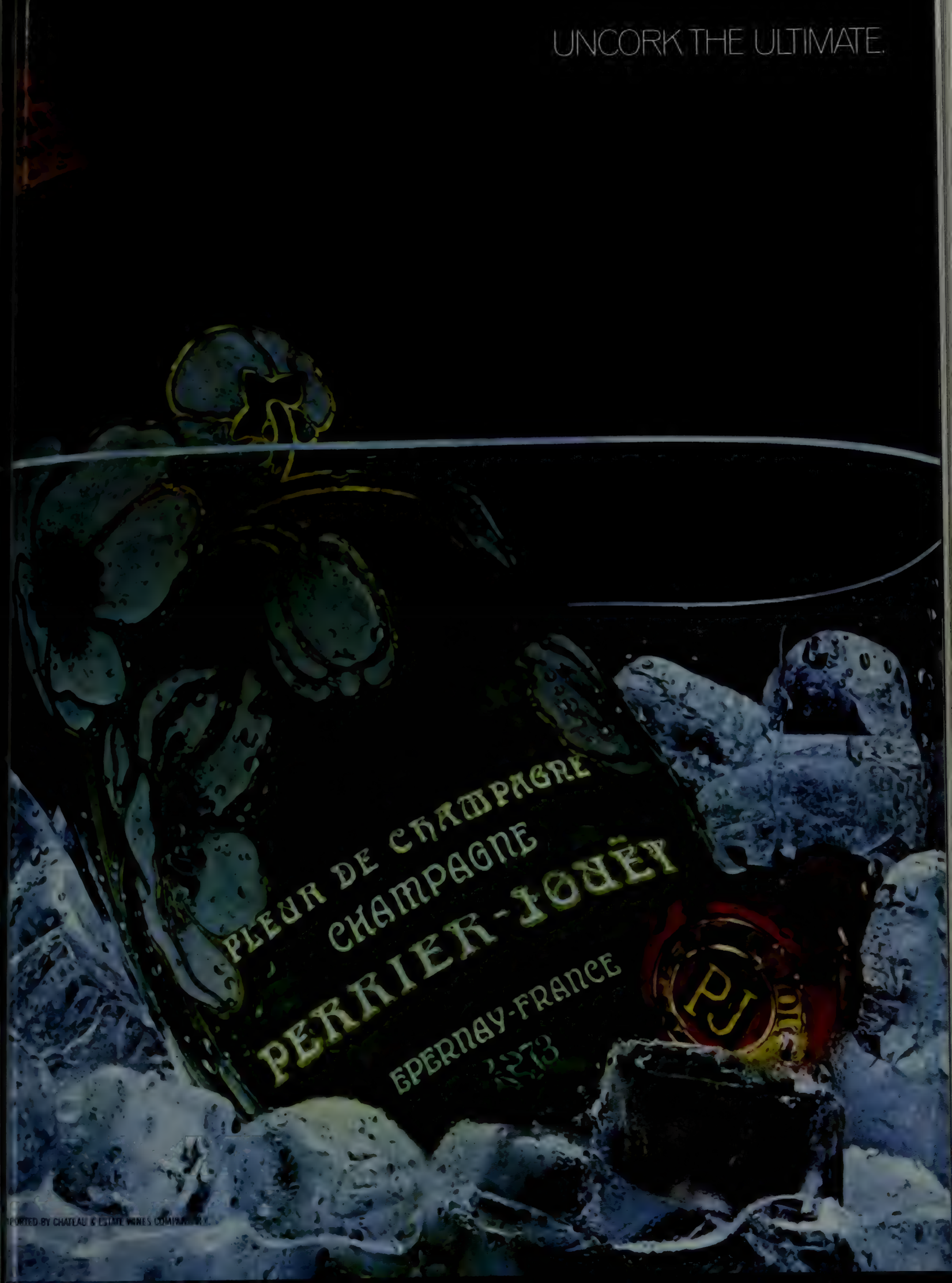


Courtesy: Christie, Manson & Woods

In a brief return to the more subdued brushstrokes of his earliest work, Jackson Pollock, in *Four Opposites*, 1953, develops a moment of restful suspension from the frenetic gestures of his "drip painting" methods. Sold at Christie's in 1980 for $550,000, this mixed media on canvas represents the increasing appreciation of this avant-garde art form.

continued on page 54

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The Giants of Contemporary Art

continued from page 50



Courtesy: Sotheby Parke Bernet



Courtesy: Christie, Manson & Woods



Courtesy: Sotheby Parke Bernet



Courtesy: Sotheby Parke Bernet

consigned to Sotheby's by Dr. and Mrs. Eugene A. Eisner, of New York. Dr. Eisner's interest in contemporary art was germinated by the gift of an Abstract Expressionist painting.

The tendency of collectors to change horses in midstream, as Andy Williams is doing, is widespread today. Collectors who develop an interest in one specialized area and put together the major part of their collections before wide appreciation and demand for their specialty has been awakened often find that once the market has developed, the excitement of the pursuit is lacking. For one, there is likely to be a much wider choice on the market. For another, the low prices that prevailed when the area was undercollected begin to escalate as the demand for the objects increases. The chance to start fresh in a new area that is still neglected becomes a new challenge.

As for the galleries, they have no reason to complain of the prices contemporary art is bringing at auction. What may distress them is seeing so many of their clients in the auction rooms instead of in the gallery viewing rooms. But all the reports indicate that the art and antiques galleries are receiving their share of the inflation bonanza, if it can be called that.

One thing almost everyone agrees on: Fine works, whether contemporary art, eighteenth-century furniture or nineteenth-century British landscapes, to name a few, bring excellent prices. Indeed, there appears to be no ceiling on exceptional art, regardless of the medium.□

TOP: A cheerful celebration of the pastel, Helen Frankenthaler's *Off White Square*, 1973, which sold for $62,500, set a record for the artist in Sotheby's November 1979 sale. ABOVE LEFT: Dark shapes were inspired by urban landscapes in Franz Kline's *Abstraction*, circa 1953-4, which sold earlier this year at Christie's for $110,000. ABOVE: A master of color field technique, Mark Rothko created his untitled 1948 oil as a tranquil alternative to the kinetic fury of the action painters. It sold at Sotheby's in 1980 for $60,000. ABOVE RIGHT: From the same sale, Robert Motherwell's untitled oil, 1967, set a record for the artist. It brought $55,000.


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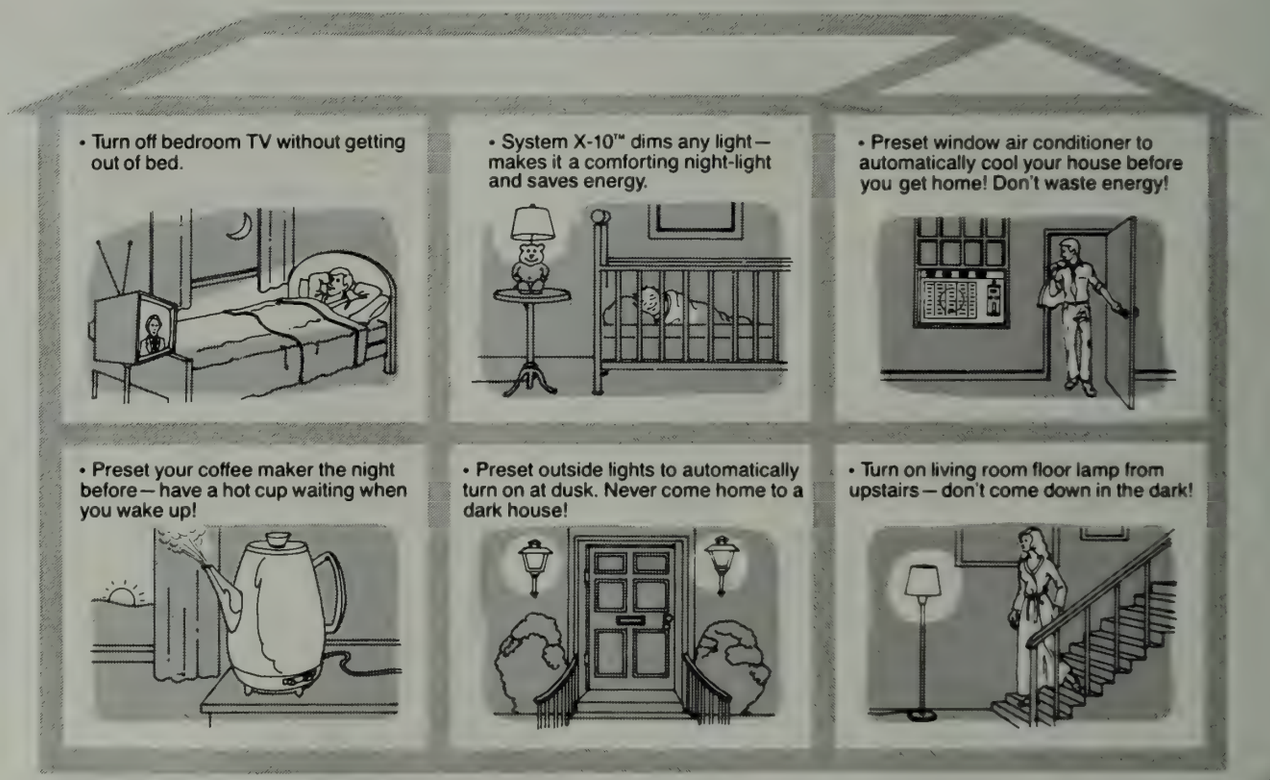


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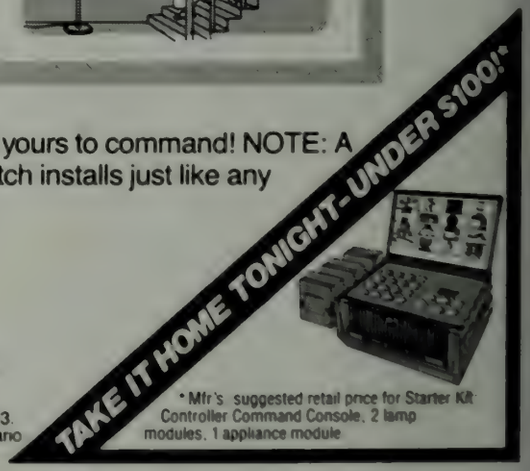


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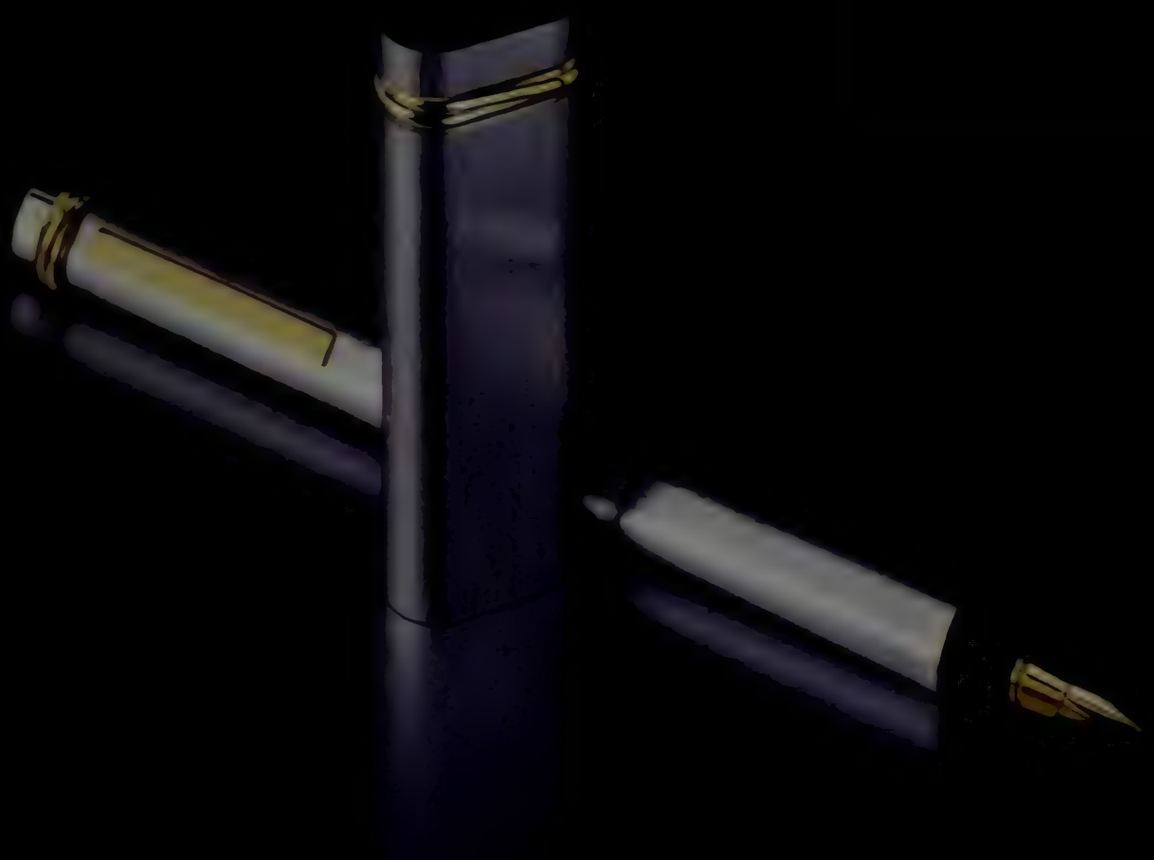
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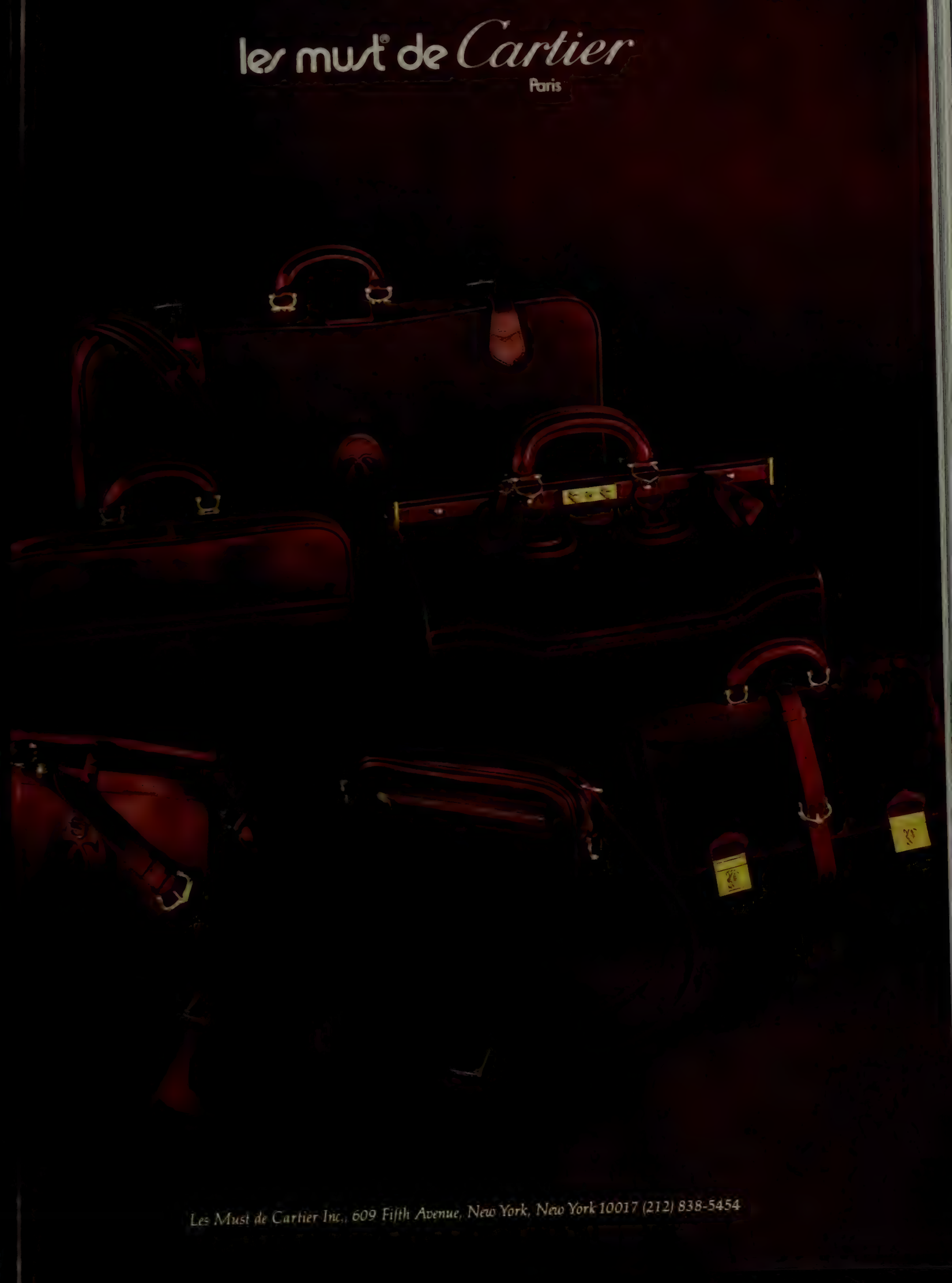
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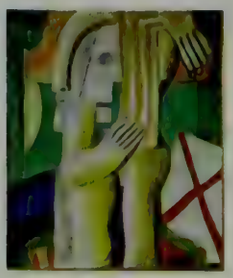


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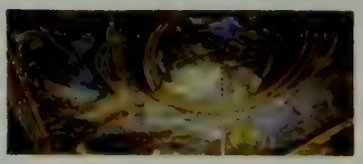
Focus for the Connoisseur

A detailed description of notable art and antiques selected from the interiors featured in this issue.

IN THE 1950s, the paintings of contemporary artist Horst Antes derived from German Expressionism and New Figuration. Subsequently, after a stay in Italy and exposure to the Italian Primitives, he developed a more simplified figurative style in his "gnome" people, as shown here—large-scale beings presented in severe profile, with heightened color. These strangely brooding creatures possess elements that recall the development of Surrealism in Europe. Antes regards himself as a link in a continuing quest for the nature of reality within the human image.



See page 76.



See page 108.

CAST IRON, created by pouring molten metal into a mold, and extruding it when cool into a distinctive shape or form, began to increase in American popularity by the mid-nineteenth century. This fusible material replaced wooden ornamentation on buildings and also was fashioned into novelty furniture and objects. A wide variety of historically inspired designs were developed. These panels display a symmetrically placed figure surrounded by a design of tendrils, which becomes a folk form based on a classical theme—a naïve adaptation of a sophisticated idea.



See page 94.

IN THE ART of *coquillage*, the natural qualities of shell and tufa were chosen because of their beauty, surface interest and accessibility; when imaginatively combined, they brought charm and fantasy to otherwise simple materials. The decorated earthenware figures shown here are painted in a realistic manner and dressed in mid-eighteenth-century costume. Intricate patterns of shells create the elaborate surfaces of the clothing—the nacreous side of the shell imitating the iridescence of silk. If in fine condition, these delicate novelties, which were made until the mid-nineteenth century, were kept under glass, to prevent dust from clouding the surface and color.



See page 95.



See page 155.

THE FRESCOES on the coffered and carved ceiling in the Grand Salon at the *Château de Balleroy*, as shown here, are generally ascribed to Pierre Mignard (1612–1695). Derived primarily from combined Baroque and Classical styling, designs of floral swags encircling representations of Apollo and Aurora are surrounded by panels depicting the four seasons and signs of the zodiac. Mignard was one of a school of French decorative painters who veered away from the realistic approach of Le Nain toward the ornamental splendor of art of early-seventeenth-century Rome.

ADOLPH GOTTLIEB'S paintings are in the forefront of American Abstract Expressionism. In 1941, after exploring the lore of antiquity, poetic themes and the primitive elements found in American Indian artifacts, he made his first so-called pictographs. His development of individual compartments of the picture plane were greatly simplified in the 1950s, resulting in compositions divided into two main parts and referred to as "imaginary landscapes." Later, these expressions were replaced by the "Burst" series of canvases, in which a glowing orb hovers above a feathery calligraphic mass, as in this example.



See page 143.

THIS ENGLISH CHAIR, circa 1685, exhibits the distinctive elements of the William and Mary period of furniture design. Complementing its high, crested back, a combination of spiral and bobbin turnings create effective structural posts and stretchers. The long and gracefully shaped arms extending the entire depth of the seat were a typical design solution for furniture of this time. The use of cane as a woven furniture material was introduced by the Dutch about 1650; its lightness of weight for seat and/or back insets allowed an ease of portability for the wooden seating piece. Squab cushions were frequently used for additional comfort. □

THE CASE OF ·THE· DANCING DEER



Mere scotch! Are you daft?" railed my rotund friend MacBerth. "I want Glenfiddich." The steward shrugged an apology. It seemed the celebrated single malt from the valley of the deer was not on our itinerary.



"No Glenfiddich!" moaned Mac. Then a sly grin danced upon his lips. "A temporary dilemma—and purely academic!" he winked, bolting from the carriage. An hour passed without his return; I ventured off in pursuit.



In the corridor I encountered an odd chap clutching a sheepskin pouch. From the clinking sound he made as he passed, I judged his bag to be full of bottles. And, if my ears didn't deceive me, triangular bottles at that.



My suspicions aroused, I trailed the fellow into a private car, only to be startled by a troupe of sprightly stags. 'Professor Dantler's Dancing Deer,' read a dangling banner. I promptly made tracks for the door.



Suddenly, I was confronted from behind. "Sorry about the hold up," chortled my assailant. Peering down I saw, not the barrel of a gun, but the nozzle of a bottle. MacBerth had found his Glenfiddich.



"Elementary," explained Mac, as we hoisted our glasses. "Who but the wise Professor would have the single malt from the valley of the deer?" A bizarre bit of logic: but the solution was eminently palatable.

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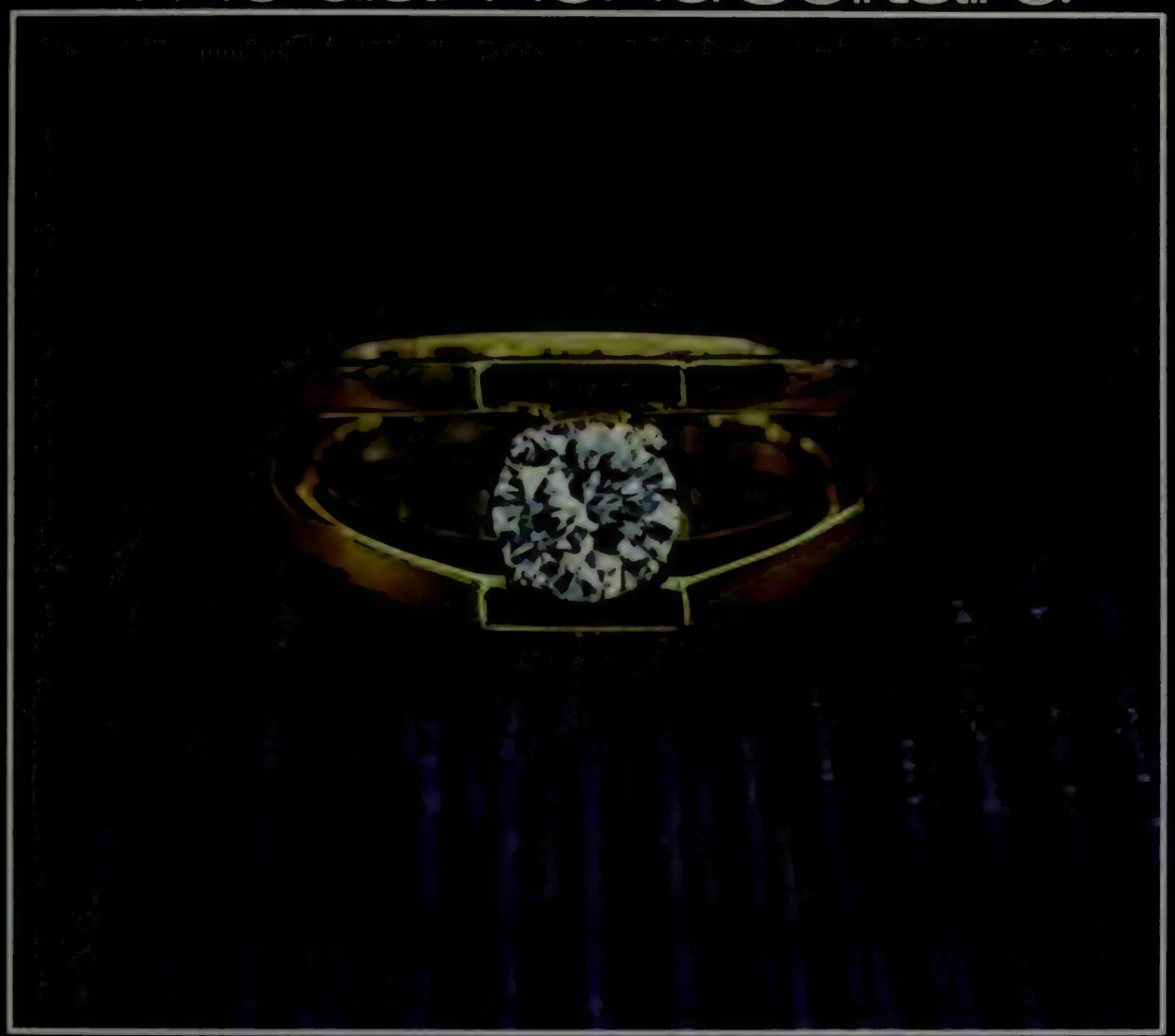
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Manhattan Style

An Urbane and Compact Setting near Central Park



Deep colors and Oriental accents define Jack Lowrance's design for the Manhattan pied-à-terre of Robert Floyd. ABOVE: Myriad reflections work visual sorcery in the Entrance Hall. Mirrored panels multiply a Japanese warrior figure and, crowning a Chinese lotus table, an ebullient bouquet. OPPOSITE: In a Living Room assembly, quilted geishas of handpainted silk on Louis XV bergères appear to study an 18th-century Buddha. An inlaid table and a George II games table find a textural foil in the burnished brass of an Italian mirror.

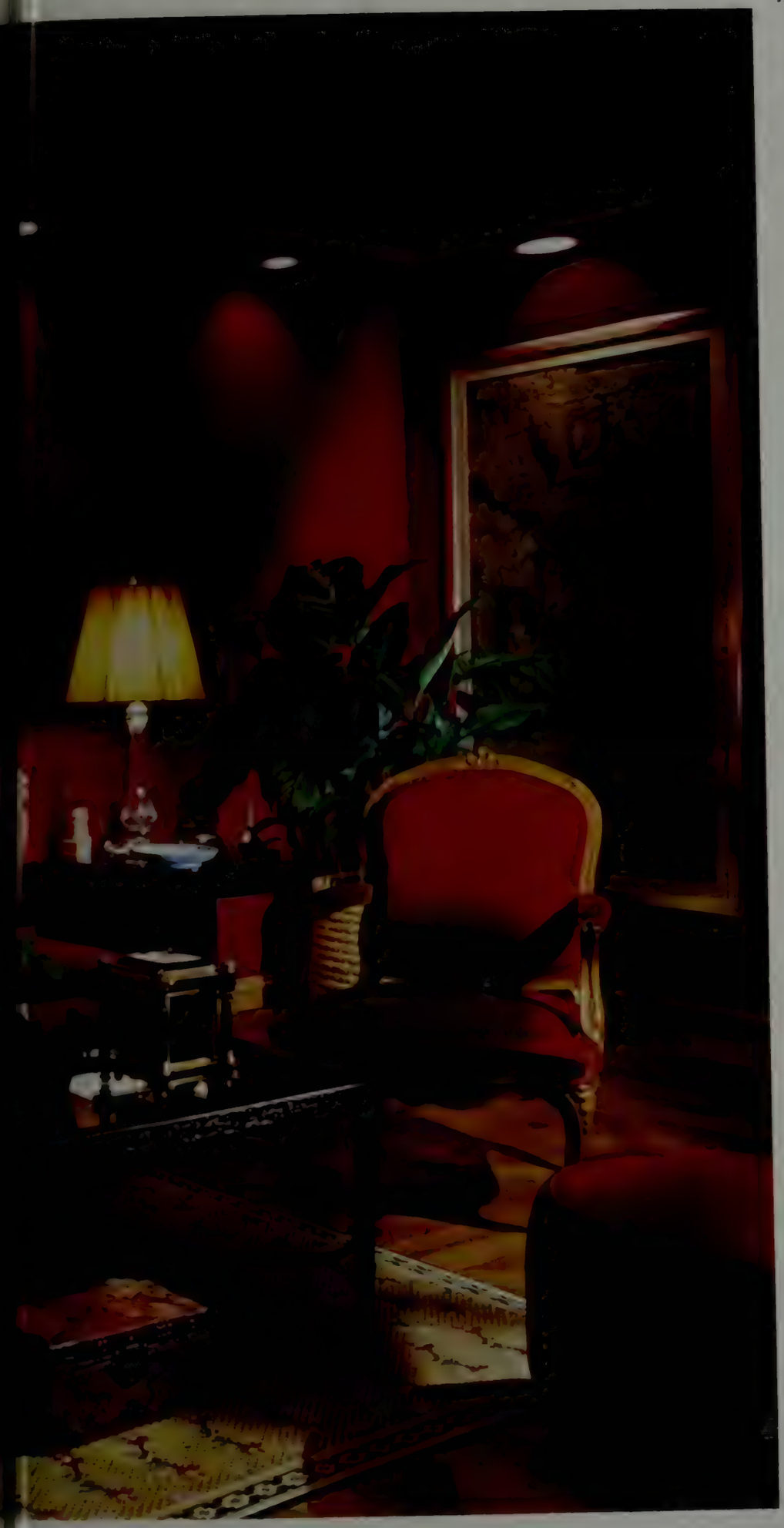
THE OWNERSHIP of three residences as far apart as Japan and New York City—with a fourth one planned, perhaps in California—at first suggests the luxurious nomadism of the international rentier or sportsman or financier. Nothing, however, could be a more inaccurate description of the life led by Texan Robert C. Floyd. His import company, Fitz and Floyd, is well known in the United States as a source for imaginative porcelain and dinnerware of all kinds. The demands of his business require that he spend six months of the year in Japan and divide the rest of his time between Dallas and New York City.

His house in Dallas (see *Architectural Digest*, September/October, 1976) is really home for Mr. Floyd,

ERIOR DESIGN BY JACK E. LOWRANCE
OTOGRAPHY BY PETER VITALE







"I wanted something different from what I had in Texas and Japan."

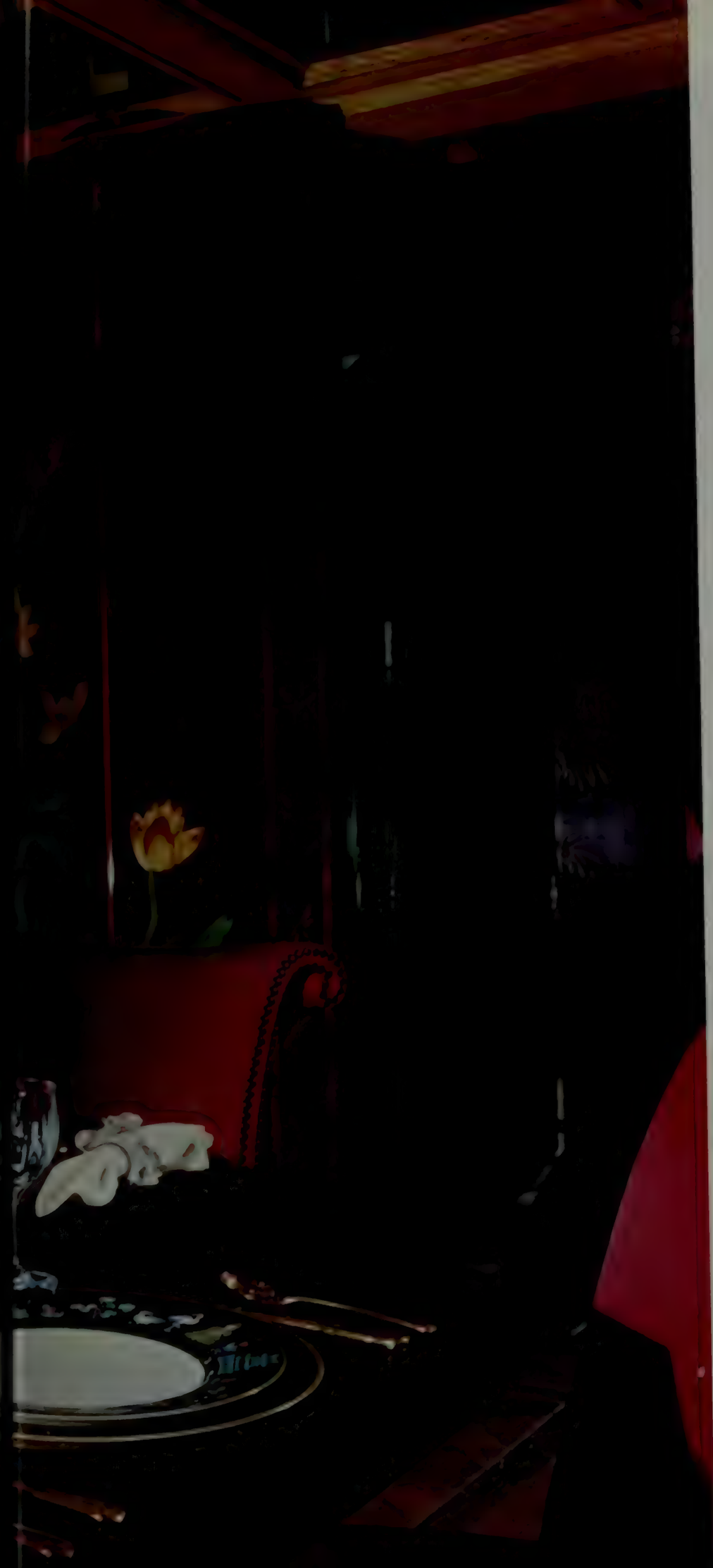
but he is fast becoming attached to a recently acquired apartment overlooking Central Park, in Manhattan. He is particularly pleased with the new apartment because the décor represents a distinct change from his other homes and is, in his words, "quintessentially New York." Such a dispensation might reasonably be expected, of course, but he feels it is the more remarkable since the interior design was created by his friend and fellow Texan Jack E. Lowrance, who now lives in Los Angeles.

"I guess what basically gives me pleasure," says Mr. Floyd, "is that I am fortunate enough to be able to wear three hats, so to speak. The responsibility of maintaining three places, all so far from one another, is great, but, as I say, I am delighted to have a Japanese 'hat,' a Texas 'hat' and, finally, a New York one.

"For example, Dallas represents what you might call my real home, and, oddly enough, it is there that I have gathered together my collections of Oriental antiques—porcelains and statuary, and so forth. Perhaps, since I spend almost six months of every year in Japan, my arrangements there are quite consciously contemporary and Western. For offices and living space, I have three apartments in a building

A roseate glow unifies the Living Room, where walls, sofa and chairs are clad in Old World Weavers fabrics. A wrought-iron low table and lacquered side tables lend dark emphasis; in contrast, light-toned pillows from Lee/Jofa and a floral rug from Stark add bright embellishments. Lights recessed in Architectural Paneling molding and antique crystal oil lamps from Nesle illuminate the biomorphic forms of a Vasica painting and the pastoral beauty of a Japanese screen panel from Rose Cumming. Fond of the unexpected, Mr. Lowrance has coiled a brass snake upon the low table's stretcher; a Chinese box teases the imagination with promise of hidden treasure.





...concentrating on lighting and color and careful organization of available space.

in Nagoya, the town between Tokyo and Osaka that is the center of the Japanese porcelain industry.

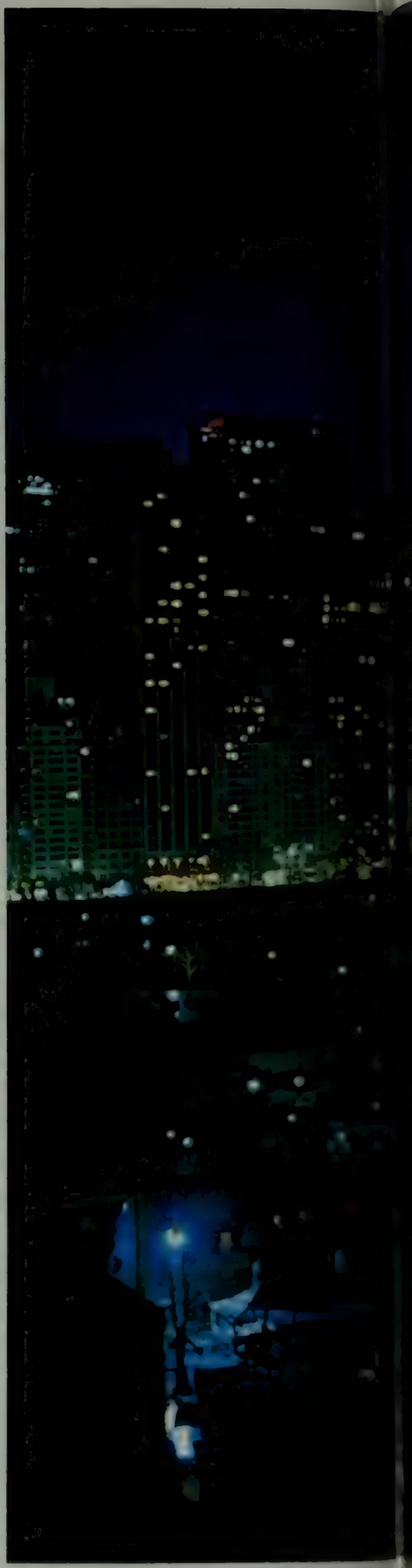
"So you have some idea of the way I have arranged my life in Texas and Japan, and we come down to what I really wanted for the New York apartment. I am here mostly in the winter, and naturally I wanted something different from what I have in my homes in Texas and in Japan."

He and the interior designer have been friends for almost twenty years. In fact, Jack Lowrance has worked on many previous interiors for Mr. Floyd: an apartment on Nob Hill in San Francisco, a penthouse in Dallas, as well as Robert Floyd's present home there, and he helped with many of the arrangements in Japan. So it was inevitable for Mr. Floyd to turn to his old friend once more when it came time to create the interiors for the Manhattan apartment. They understood each other well, and Jack Lowrance knew Robert Floyd's wishes thoroughly. While Mr. Floyd has no illusions about being an interior designer himself—nor, indeed, rather closer to home, does he design dinnerware for his own company himself—he has clear ideas and the ability to edit.

This latter talent stands out in high relief in the context of the New York apartment. After he once acquired

The Dining Room's oaken coffered ceiling by Architectural Paneling evokes a sense of containment; paradoxically, mirrored interstices and walls afford the illusion of openness. Flowers arrayed on the dining table seem to mingle with the inlaid blossoms of a lacquered screen, creating a trompe l'oeil bouquet of ephemeral delicacy. Chippendale chairs covered in Old World Weavers satin counterpoint the sparkle of Baccarat crystal, porcelain dinnerware from Fitz and Floyd, and vermeil flatware. Japanese porcelain figures further embellish the gleaming surface of the octagonal table.





the apartment, Robert Floyd felt "I had the project 90 percent finished in my own mind." He wanted a comfortable, suitable, sophisticated—and not a "trendy"—Manhattan apartment, and this is precisely what Jack Lowrance gave him, in just a little over three months. When the designer was called to New York, he and Mr. Floyd spent two weeks together working almost night and day, selecting colors and fabrics and furnishings. Then it was time for Robert Floyd to return to Japan, and Jack Lowrance finished the interiors in the next few months. "An absolute miracle," says Mr. Floyd, in some awe.

Mr. Lowrance is rather more sanguine—and, to say the least, secretive—about his adept conquest of the intricacies of getting things accomplished in New York in a hurry. He would far rather concentrate on what he has accomplished for his friend Robert Floyd: "There was literally no question of my having to establish a way of life for Bob. He has that himself, in full measure, and it was my responsibility to see that everything definitely did conform to it."

Naturally there were problems that had to be overcome to achieve this end. The apartment itself, though in an excellent location with a splendid view of Central Park, is not large; rooms had no automatic center of interest, and there were few interesting architectural details. To make up for these defects, Mr. Lowrance concentrated his attention on lighting and color—particularly color—and careful organization of space.

"When friends come to the apartment now," says Robert Floyd, "and remark, 'This is exactly what New York should be,' I am very, very pleased—pleased for myself and pleased for Jack. It's just what I wanted, and I still don't know how he did it with such deceptive ease." □

—Alexander Davis

ABOVE: Neutral colors bestow an air of cool serenity in the Master Bedroom. Forming an inviting group before a deeply recessed window are two Louis XVI–style chairs, which flank an English inlaid table from Rose Cumming; a Japanese papier-mâché cat presides imperturbably. Wheaten carpeting from Stark enhances the prevailing quietude. RIGHT: Viewed from the terrace, a haloed moon perfects Manhattan's nighttime beauty.





La Haute Grange

On an Alpine Slope near the Village of Gstaad

PHOTOGRAPHY BY ROBERT EMMETT BRIGHT

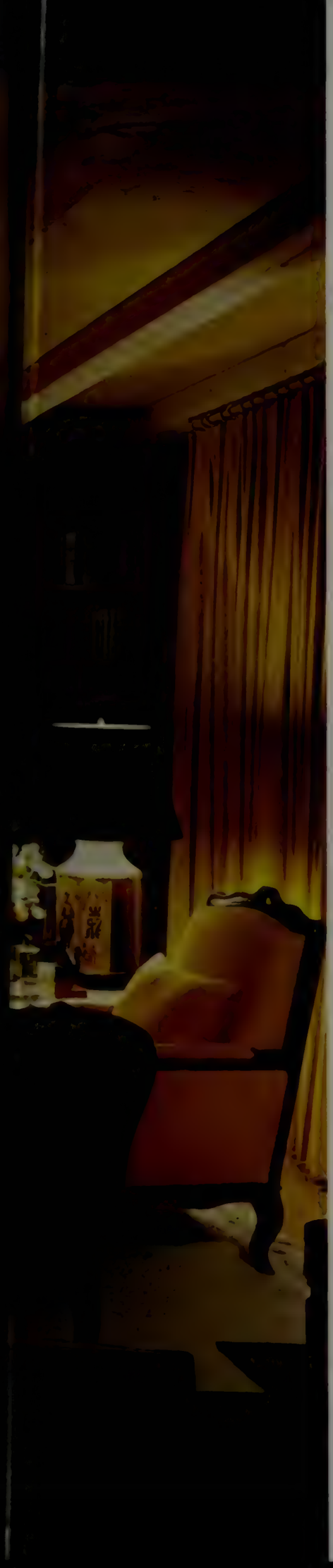
THIS CHARMING CHALET, situated on an Alpine slope on the fringe of the Swiss village of Gstaad, was conceived by architect Scott Youmans and his wife, Valérie, as a year-round home—and not just a ski lodge. The name they gave it, *La Haute Grange*, is highly descriptive of its plan, for a "high barn" it most certainly is.

On the exterior, the house conforms to the classic chalet—as it must, according to the law in Gstaad—but the interiors are another matter. There is not a suspicion, when the house is viewed from the outside, of the surprises within. Thus, when the double doors to the living room are thrown open, the impact of such an expanse is startling. "Visitors have been known to gasp, at first sight," Mr. Youmans says, "because they've never seen a chalet treated in just this way. We wanted, above everything, to achieve a feeling of spaciousness, of color and light—all, of course, the very antithesis of the typical Swiss chalet, in which small rooms, small windows and low ceilings are the rule.

Nestled in the Alps at Gstaad, the chalet conceived by Valérie and Scott Youmans as their year-round home combines a classic Swiss façade with an atypically bright and spacious interior. ABOVE AND OPPOSITE: Arched windows, a sunburst fanlight and a "hatted" roof confer distinction on the chalet, in the splendid purlieu of the Rellerligrat peaks.









"When we came to Europe to live, we brought with us the possessions we wished to keep. Included among them were some antiques and modern pieces of furniture, as well as objects we've collected on our travels, and art dating from the time when we had a gallery in La Jolla, California. Our house, by necessity, had to be the kind that would accommodate all these different things."

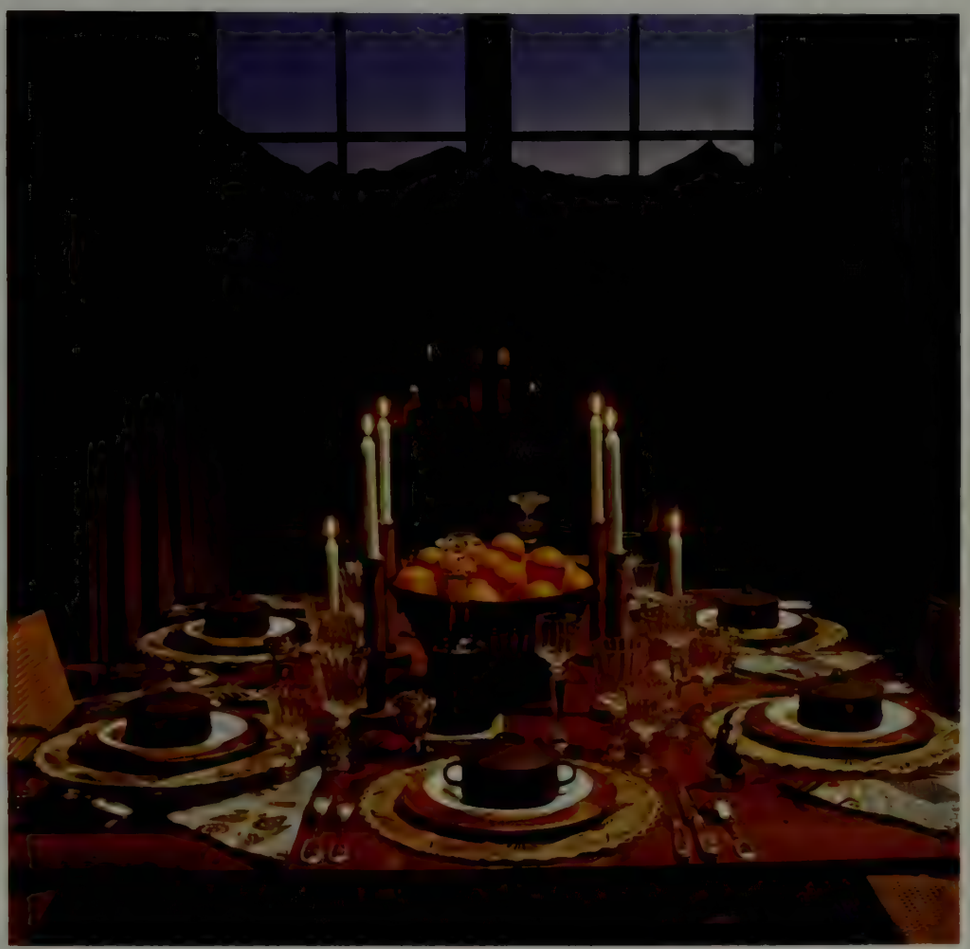
The distribution of the interior space is unexpected. Through the core of the house, a spiral staircase of poured concrete and white plaster soars from cellar to gallery. On the lower level, two master bedroom suites give onto the garden. The floor above is composed of the large living and dining area—forty-two feet in length, and with a fireplace at either end. The balcony, extending the entire length of the living room on the house's southern exposure, affords a spectacular view of Les Diablerets Glacier. All in all, twenty-one mountain peaks can be seen from the chalet. The top level of the house is in the form of a *U*-shaped gallery, leaving the greater part of the living room open up to the roof. The center section is used as an office and drafting room, and the two wings serve as extra sitting rooms, for viewing television and for extra guest rooms. When wanted, the entire gallery can be closed off from view by means of heavy curtains of bright fabric, the same color as the living room walls.

The care and attention paid to the details of unity and comfort are most

A cheerful mood prevails in the Living Room, which is divided at midpoint by the dining area. LEFT: An expressive Horst Antes painting animates the orderly grid of fireplace, bookshelves and windows—a plan duplicated at the other end of the room. An Alan Davie canvas further enlivens the composition. Adjoining a glass-topped low table are Louis XV fauteuils, a Régence bergère and contemporary leather chairs. ABOVE: An 18th-century Italian mirror adorns the second mantel, while a Serge Poliakoff painting and a Benito Steiner construction add visual complexity. Leather and chrome chairs, armchairs upholstered in *faux* ocelot, and a sofa from Dunbar form a cozy grouping.



...the antithesis of the typical Swiss chalet, in which small rooms and low ceilings are the rule.



characteristic of the main design thrust underlying La Haute Grange. It is not simply a winter chalet, it must be remembered, and there are particular requirements, unnecessary in a seasonal house, that have to be taken carefully into consideration.

The wood used throughout the house is random-width, rough-planed Norwegian pine, covered with a thin coating of transparent whitewash. This wood provides the walls of the kitchen and all the baths, encasing the white porcelain fixtures. Floors are of handmade French terra-cotta tile, and the "hatted" roof is covered with ceramic tile. One of the dominating features of the chalet is the large fan-shaped window set into the gable end on the southern façade. The form was adapted from the wooden fan-shaped motif seen on eighteenth-century barns in this area of Switzerland. It differs from these in that the spokes of the fan are of wood, and the interstices of glass.

The chalet lends itself perfectly to informal entertaining. As Valérie Youmans says, "In the summer, we entertain only at lunch, preferring to get up and go to bed very early. If it's hot, we eat on the north terrace—with

LEFT: A spiral staircase of poured concrete, a housewarming gift from artist Paul Tuttle, rises sinuously through the core of the chalet. Paintings by Charles Shaw and Abidine, at left, and Stella Mertens, at right, sharpen the aesthetic focus. ABOVE: The massive glacier Les Diablerets presents a majestic panorama through a window of the Dining Area, where a Directoire table enhances the beauty of porcelain, silver and Baccarat crystal. Wooden candlesticks and pottery *soupières* add rustic accents.





TOP: In the Office, a kilim rug echoes the geometric emphasis of the pitched ceiling, while functional beauty finds expression in cantilevered lamps. The arrangement of artworks affirms the prevailing symmetry; engravings by Mark Tobey, left, and Ben Nicholson flank the window amid contemporary posters. ABOVE: A more subdued palette nurtures serenity in the Master Bedroom. Varying the wintry mood is a seascape by Sakti Barman. Other works—left to right, a Le Corbusier gouache, a William Dole collage and a Cruikshank watercolor—reflect the extensive modern art collection of the Youmanses. OPPOSITE: The chalet glows invitingly as evening envelops the Alps.

our neighbors' cows and goats nuzzling over the fence, and their chickens underfoot. If it's raining, we eat indoors, with the huge living room doors open to the view and the breeze. Croquet is a favorite after-lunch pastime. During the winter, we have small dinners—up to ten people, never more—and I am the cook.

"We work here, normally about five hours a day. At noon, when everybody else is lunching, we do cross-country skiing—which is heaven—come home for a latish lunch, and then back to work. The most important fact of our life in this Alpine resort is that, apart from two holidays a year, one in Greece, and one in New York, Paris and London, this is home. Life here varies with the seasons. As you know, there are two seasons in Gstaad: one in winter for the skiing, one in summer for the Menuhin Music Festival. These are the times when everything comes at once, both work and play. In early spring, it's really Gstaad-les-Bains, with mud everywhere—a time to read and relax. Toward May, it's buds and wild flowers, and autumn is glorious. When we're not working, we're taking long walks with our dog, picnicking near the lakes and streams. It's a satisfying existence, and one that we never take for granted. As you see, we're in the farmland area of Gstaad, far from the shops and hotels. It's almost the country. We garden in the spring and summer, planting masses of geraniums all along the terrace that lines the balcony railings.

"Our house is in our own style—nothing more. As for design theories, we haven't any. Rules are made to be broken, and we haven't much patience with the often-pompous rhetoric of some interior designers."

Since it is the custom in this part of Switzerland to inscribe on the main façade of a chalet some appropriate words, Valérie and Scott Youmans chose the following: *Qu'il y ait toujours sous ce toit amour, beauté et joie.* No one could ask for more than a house where love and beauty and happiness reign all through the year. □

—*Helen Barnes*



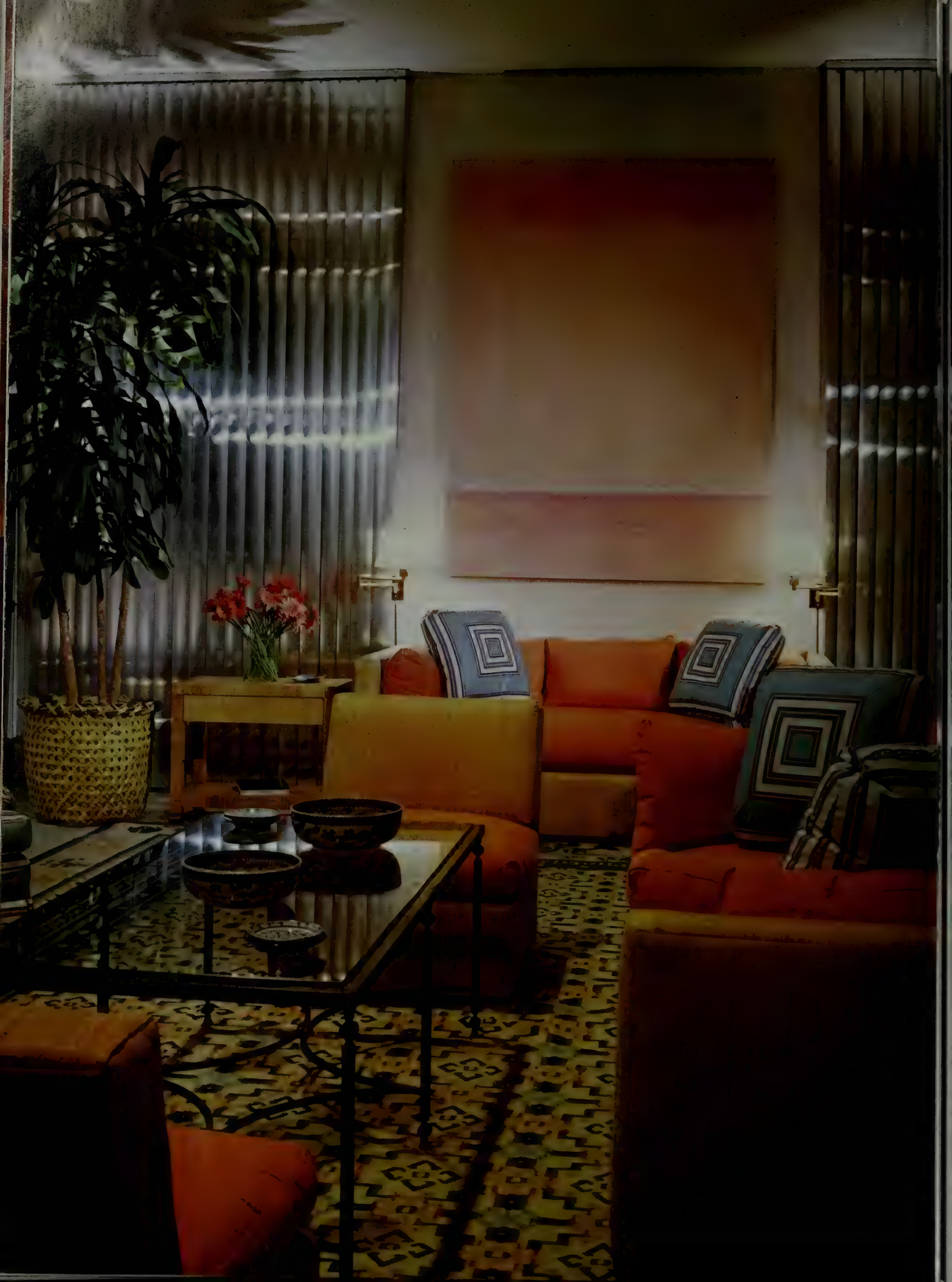


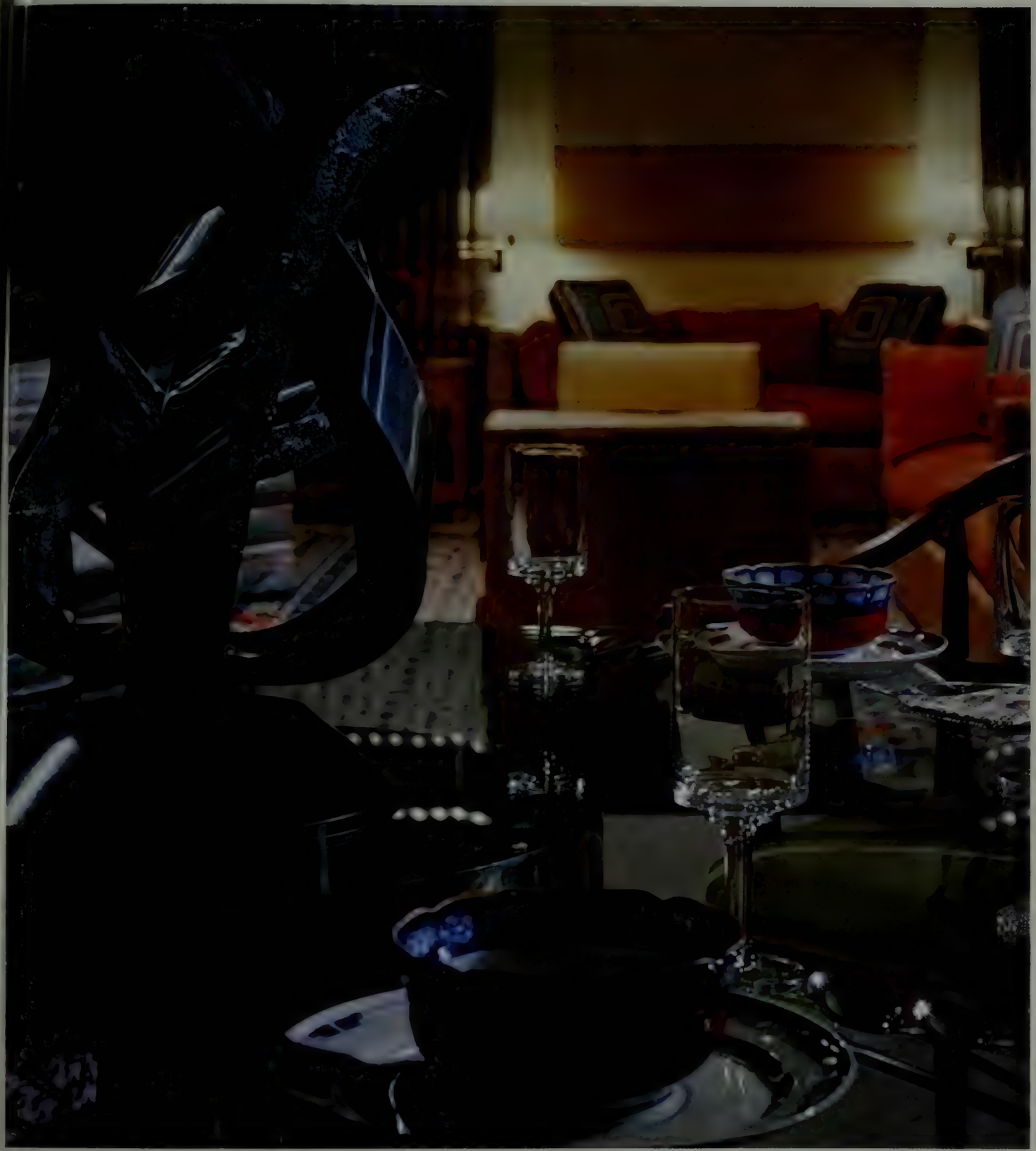
Sunset Colors

Harmony of Tone for a Desert Interior

INTERIOR DESIGN BY BRUCE A. GREGGA
PHOTOGRAPHY BY CHARLES S. WHITE







Hues conjured by the sunset guided Bruce Gregga in his design for the Palm Springs retreat of Mr. and Mrs. Jack Lubeznik. PRECEDING PAGES AND LEFT: In the Living Room, Levolor blinds create a shimmering cascade. A Rosecore rug underscores a sofa and slipper chairs cushioned in Clarence House fabric, armchairs in Quadrille cotton, and a Bielecky side table. Hansen lamps light a Tom Stokes canvas. Above the dining table, *Torso,* by Skrebneski, presents a compelling image. ABOVE: In the Dining Area, porcelain dinnerware and China Seas napery counterpoint a Robert Hamilton sculpture.

PALM SPRINGS is a fabled place, but most often its climate is heralded and little is heard about its spectacular scenery. There are, of course, the spareness of the desert, long blue expanses of sky, and the haze of sand bristling with cactus. Beyond the expected desert complexion there is a surprising variety of sunsets. In the fall and winter, when there is some

...an unerring sense of composition and an almost painterly control over form and color.

moisture in the air, clouds gather around the high mountains, and sunsets layer the sky with brilliant mauve, blue, peach and gold. The colors of one of these stunning sunsets prevail in a Palm Springs house designed by Chicago interior designer Bruce Gregga as a retreat for Mr. and Mrs. Jack Lubeznik.

The Lubezniks live most of the year in Chicago and spend their times of relaxation in Palm Springs. The California house is a cheerful refuge from icy winters, a place in which to stretch out and enjoy children and close friends. Having designed the interiors for their Chicago home, Mr. Gregga was familiar with their personalities, and communication was easy. Both Mr. Gregga and Mrs. Lubeznik were clear about wanting to avoid clichés. "After the house was bought," says the designer, "Mrs. Lubeznik immediately told me that she did not want a yellow and green interior. There had to be drama, and there had to be serenity. Actually, the colors in this house happened spontaneously, mostly because Mrs. Lubeznik liked the sunsets in Palm Springs. One night we walked out the door and we found what we wanted in the sky itself." Nature may have provided a basic inspiration, but Bruce Gregga has an unerring sense of composition and an almost painterly control over color and form. Such control allows him to pay particular attention to sculptural and linear problems, and he never loses sight of the fact that the requirements of the structure itself have to be taken into account. The resulting unity of vision is more than evident throughout the residence.

Everything in the house was to be kept as simple as possible. "The owners bought the house because it didn't need any remodeling. Hardly anything was changed," says Bruce Gregga. "All we did was put in the new floors and the garden." However, since he could work only with what was given, the designer had to become something of a sorcerer. Without the benefits of structural modification, he had to generate interest and inject energy. He emphasized what was good in the house and controlled those elements he did not think particularly appealing. "The ceilings are a good height. I would not have designed the mantel that way, but it is there—and it works. It is pleasing." He confesses his preference for rooms that are formal and spare enough so that there is space for the mind to wander. "I like things to be neat. I love straight lines." The living and dining rooms reveal his skill at balancing and bringing equilibrium to all parts of an area. There is a continuing and active intelligence operating behind the placement and the choice of objects, and in the use of color. Peach walls and fabric transform what was essentially a plain room into a section of that vibrant sky Mrs. Lubeznik wished to capture. There is a spectrum of blues, from the light blue in the crisp fabric that covers easy chairs and pillows to the deep blue in the durrie rug and Chinese vases. Cool white tile floors bring tranquillity on desert afternoons, and the sense of locale is preserved.

Mr. Gregga states frankly that his ability to create is closely tied to his clients' characters. "I don't know if I could handle a project that involved carte blanche. I like the intrigue of creating with and for a client. Sometimes you design things for certain people, and in doing so, you reveal something about their personalities that perhaps even they didn't know was there." Working a second time with the Lubezniks added another dimension to his understanding of them, and—by a natural extension—broadened his comprehension of himself as a designer. "When we worked together for the first time, I was the only designer they had ever used. At first I didn't really know just how understanding they are. To this day, Mrs. Lubeznik uses the same nightstands and lamps in her bedroom that she had when she was first married. She could replace them with anything, but they mean so much to her. There is a gentleness and sentimentality to both of them, and a genuine respect for possessions. It was most gratifying."

That esteem, coupled with a concern for beauty, defines this glowing Palm Springs home. Bruce Gregga has designed a warm and worldly interior that is neither facile nor glib. It is a quiet resting place, a good place in which to think about sunsets.□

—*Carolyn Noren*

In the Master Bedroom, a mood of languorous allure punctuated by Eastern exoticism suggests a setting for an odalisque. Inspiring visual as well as tactile delight is a medley of sensuous textures: a chaise longue in China Seas Ultrasuede, basketweave carpeting from Rosecore, and an afghan of hand-dyed wool, its firelight colors echoed by a bouquet of tulips. Contributing Oriental flavor is a six-panel coromandel screen, on which fanciful scenes are limned in deep earth tones. Window draperies from Clarence House add patterned complexity, while a curvilinear low table of acrylic invokes contemporary minimalism.

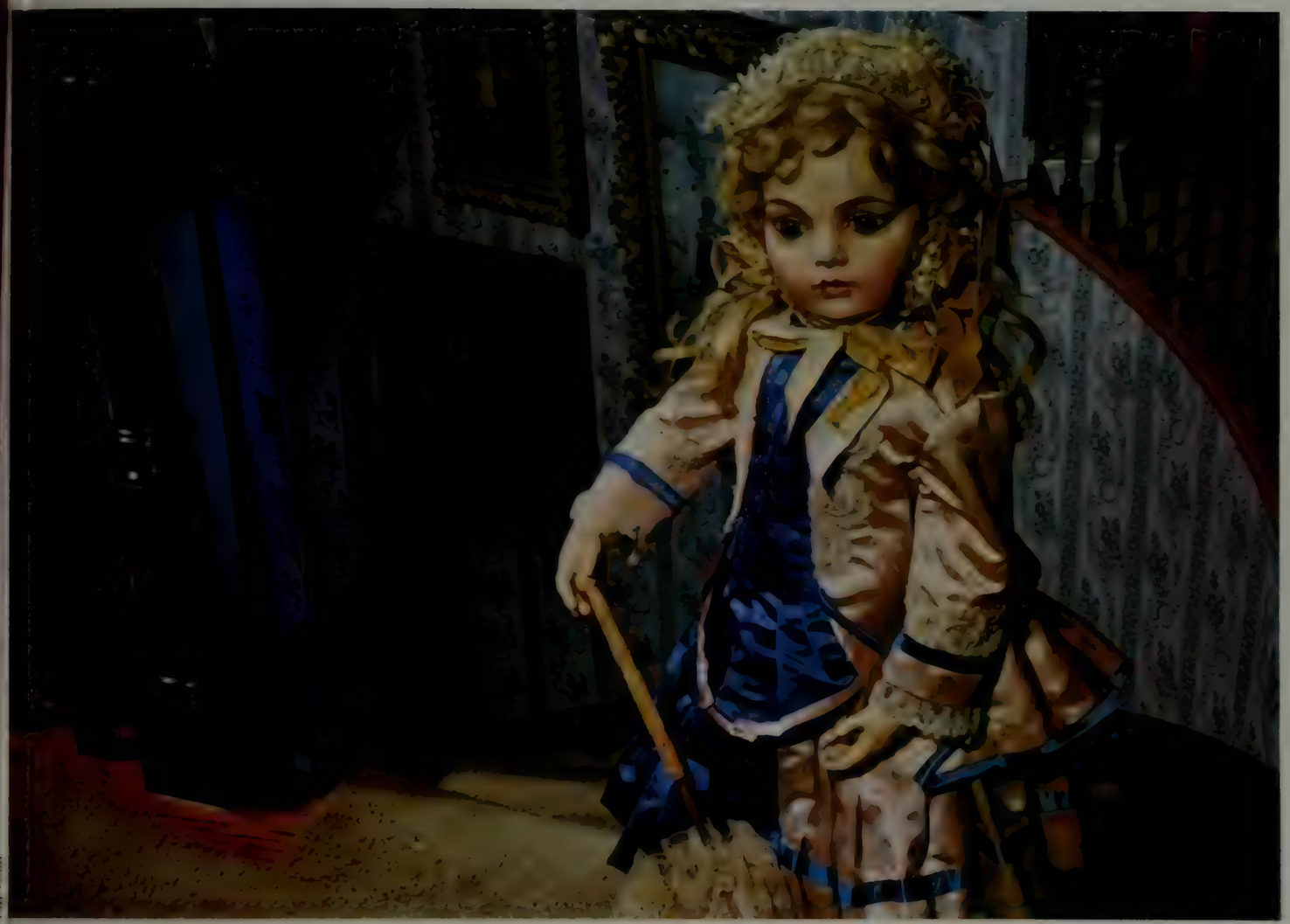




Antiques: Dolls of Old

Eternal Appeal of Make-Believe

TEXT BY BETTY RIVERA



Ray Foltz

DURING HOLIDAY SEASONS of the past, windows were graced with wreaths of greenery gathered from nearby woodlands and tied with rich red ribbon. The sound of sleigh bells announced the arrival of guests; homes were redolent with the seasonal fragrances of pine, and of pies cooling in kitchens, and little girls waited anxiously for the dolls they envisioned beneath candlelighted trees.

These elaborately or simply dressed dolls usually became willing companions for imaginary adventures, endless tea parties, and buggy rides. Long before dolls became true toys, however, they were preceded by primitive images associated with religions and cults. Even the French *poupées*, "ambassadors of fashion," which originated in the Middle Ages, later were made to inform members of royal European courts of prevalent Parisian fashions. They were given to children to play with only after the fashions they exhibited were no longer au courant.

OPPOSITE: *"Gypsy" Doll* (left), Simon and Halbig firm, Germany, early 1900s. Porcelain head, papier-mâché body; 24½" high. Elegant fashions reflect a child's love of playing "dress-up." *Boy Doll* (right), S.F.B.J. firm, France, early 1900s. Porcelain head, papier-mâché body; 20" high. A hunter's costume adds an adventuresome note. Both from Christian Bailly, Paris. ABOVE: *Child Doll*, Bru firm, France, circa 1875. Bisque head, kid body; 32" high. Lace and satin complement a delicate complexion. Auctions by Theriault, Waverly, Pennsylvania.

Because dolls have highlighted fashions and history for centuries, Pedlar Dolls, which originated in the eighteenth century, continue to fascinate collectors. Distinctively British, they represent to the smallest detail the pedlar women who visited England's country towns and hamlets carrying trays laden with enticing wares.

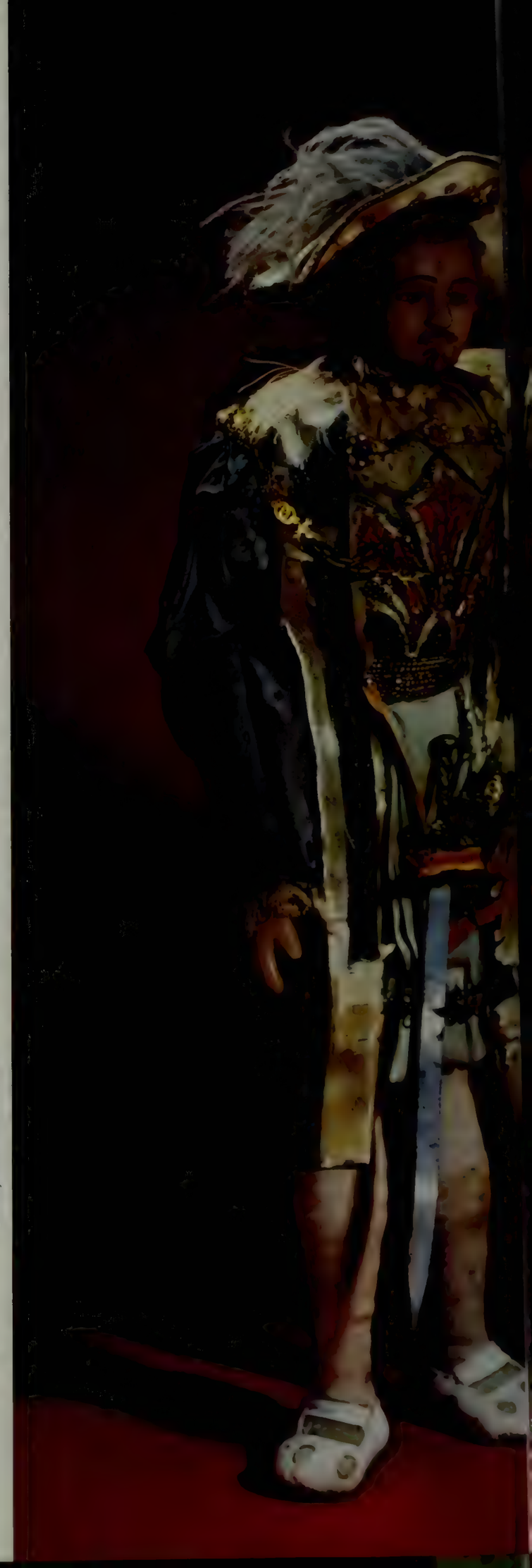
The Pedlar Dolls vie for attention in museums and private collections with the Peg Wooden or "Dutch" dolls. One "Dutch" doll, shown at the Great Exhibition in London, in 1851, was only three-quarters of an inch tall,

jointed at elbows, hips and knees, completely dressed, and touted as the smallest in the world. Queen Victoria, as a child, had 132 "Dutch" dolls, and, with her governess, outfitted many in ornamental costumes reflecting the young princess's admiration for the theater.

The nineteenth century presented the innovative walking and talking dolls; Ludwig Griener's papier-mâché doll heads, for which he was awarded the first United States doll patent; china dolls with painted curls; grandly attired linen-bodied dolls with poured-wax heads and glowing faces enhanced with violet-blue eyes and inserted-hair eyelashes and eyebrows, fabricated by Mme Augusta Montanari (originator of the first baby doll); and mechanized dolls that blew bubbles or swam.

The 1800s also brought the Golden Age of doll making (1860–1890), when prestigious French firms, including Bru and Jumeau, reached the zenith of the craft. Their superb dolls, with superior-quality bisque heads and exquisitely molded faces, captivated the world. These *bébés,* made for children of wealth, were elegantly gowned





LEFT: Ray Fotta RIGHT: Feliciano

ABOVE: *Group of Cloth Dolls,* Lenci firm, Italy, circa 1925. Felt heads and bodies; left to right: 15½", 11", 11¼" high. The soft tactile quality of felt gives an added appeal to the engagingly insouciant character of these creations. Both traditional and contemporary costumes display a careful craftsmanship, the hallmark of Lenci dolls. Auctions by Theriault, Waverly, Pennsylvania. RIGHT: *Three Portrait Dolls,* European, circa 1900. Wax heads and cloth stuffed bodies; 13" high. The figures of Henry VIII and two courtiers, costumed with a meticulous attention to the intricate details of Tudor court dress, seek to re-create the spirit of their times in a child's vivid imagination. Sotheby Parke Bernet, New York.





Prudence Cuming

ABOVE: *Trio of Portrait Dolls,* Emile Jumeau, France, circa 1885. Bisque heads and composition bodies; left to right: 10", 18", 15" high. Jumeau incorporated the sweetness and innocence of real children into his *bébés,* using sumptuous fabrics, natural hair and paperweight eyes to enhance the illusion of reality. Anthea Knowles, London. OPPOSITE: *Warrior Doll,* Japanese, 1900. Eggshell head and body; 12½" high. Presentation of elaborately robed dolls to serve as models for ideal behavior was the highlight of festivities surrounding Boy's Day in Japan. Dorothy Blankley, South Norwalk, Connecticut.

in velvets, silks, satins and laces; they were equipped with such accessories as kid gloves, fans, parasols, handbags, earrings, elaborate hats and even muffs and tippets.

Unlike the *poupées,* these French fashion dolls were made as toys, and influenced children's clothing. Earlier in the century, however, children and dolls sometimes were dressed alike, as evidenced in the American folk art portrait *Baby with Doll,* by Sturtevant J. Hamblin, depicting the subjects with matching necklaces.

Before the introduction of the beautiful French dolls, the Germans were unrivaled as doll makers. French makers eventually formed the Société Française de Fabrication de Bébés et Jouets (S. F. B. J.), but issued bisque dolls inferior to those fabricated earlier by Bru and other eminent French firms. Doubtless, however, many of these French beauties and the myriad Kestner sweet-faced Armand Marseille babies and other German bisque dolls were joyously greeted on festive occasions by little Americans enchanted with the dolls' winning ways.

Dolls have been made in many (perhaps in all) lands, of materials varying from stone to straw. They have been made soft and hard, mute and vocal, rigid and jointed, fragile and unbreakable, to please children everywhere. Perhaps none have been more cherished or more comforting than the homemade cloth dolls, or the whittled wooden ones, lovingly made by parents in the American pioneer years to brighten a child's day. Yet, it is the European dolls that are the most widely collected.

Bisque dolls are thought of as the aristocrats of the doll world. Those who remember them as treasured dolls of the 1920s and earlier may recall the delight of their childhood companions for today's little girls with the words of the poet Charles Kingsley:

I once had a sweet little doll, dears,
The prettiest doll in the world;
Her cheeks were so red and so white, dears,
And her hair was so charmingly curled. □

Betty Rivera, a New Englander, is an author and lecturer on the subject of collectibles and has written on antiques for a variety of periodicals.



Rare Surprise in New York

The Charm of Amster Yard

INTERIOR DESIGN
BY JAMES AMSTER, FASID
PHOTOGRAPHY BY HORST
TEXT BY VALENTINE LAWFORD



NOT FAR FROM the northeast corner of the intersection of Third Avenue and Forty-ninth Street in Manhattan, four attractively mellow houses—only two of them visible from the street—enclose a secluded garden. Garden and houses, known collectively as Amster Yard, are the property of James Amster. He lives in one of the houses, rents out the other three as offices or apartments, tends the garden, and directs his own interior design firm from a spacious ground floor room opening onto the shaded walkway that leads from the street to the Yard. The whole tranquil world-within-a-world would hardly be out of place in an English country town. In the heart of contemporary Manhattan, it is almost magical.

Records show that there were people living on the spot in the 1620s, when the land formed part of the Beekman and Turtle Bay farms. Ancient bottles, pieces of marble and horse skulls have been dug up on the site. A couple of centuries later, there is reason to believe that this was the terminal stop of the Boston Stage Coach. Fifteen years ago, at the instance of Philip Johnson, Amster Yard was given the status of a New York City landmark. But, in actual fact, the seemingly historic atmosphere of the Yard—the impression it conveys of being a survival from a more leisured age—is the product of Mr. Amster's romantic imagination.

"I first set eyes on the place one night in 1944," he recalls. "I had been to a dinner party, and afterwards two other guests, a real estate man and his wife, took me to see a down-at-heels property for sale. The four houses were in a terrible state of disrepair, and the yard was filled with debris. The largest building was a boarding house, and a smaller house was occupied by a lady with thirty cats. The two-story house where I now live was then a one-story affair."

Together with two of his closest friends, Ted Sandler and Harold Sterner—both now dead—Mr. Amster set about restoring and converting the property. Façades and interiors were virtually redesigned. The debris was cleared away and replaced by a tree-shaded garden, with some minor architectural features added to give it a flavor of the past. Ted Sandler, an art director, suggested that the four houses, dating from the 1880s,

Honored as a New York City landmark, designer James Amster's complex of lovingly restored 1880s houses retains the gracious warmth of an earlier era. ABOVE: An ornately embellished entrance evokes Amster Yard's abundant history. OPPOSITE ABOVE: In the Living Room, a mirrored wall sets off William Littlefield's 1930s painting of a drawing room, and Harold Sterner's fanciful architectural study; coquillage figures adorn the mantel. OPPOSITE: Among the Living Room's artistic highlights are, at left, two drawings attributed to Michelangelo. Drapery fabric is from Brunschwig & Fils.





be given an 1830s look, and it was he who invented the name *Amster Yard.* Harold Sterner, an architect, carried out the technical work to perfection. The various apartments were quickly taken, several of them by people who have since acquired quasi-legendary status: Leonard Hanna, the Cleveland art patron; Dwight Deere Wiman, the producer; interior designer Billy Baldwin—all were among the first tenants. Billy Baldwin had signed his lease while still in the United States Army, awaiting demobilization. And in 1945, to celebrate the formal opening, James Amster gave an evening party in Amster Yard for 700 guests.

Recalling that occasion, and his career as an interior designer, James Amster says: "It is really thanks to my father that I got my start in the world of interior decoration. He had emigrated to America as a penniless boy from Rumania, peddled his way on foot from Baltimore to Arizona,



became a mining engineer, established himself in financial circles in Boston, then moved to New York and became chairman of the Manhattan Elevated Railway. He found me my first job, with his friend Charles Duveen, whose shop on West Fifty-sixth Street introduced overupholstered chairs to the American public at about the same time Elsie de Wolfe was throwing out all the lace curtains. From there I went on, in 1929, to Bergdorf Goodman, where I opened up an antiques and design and decorating department.

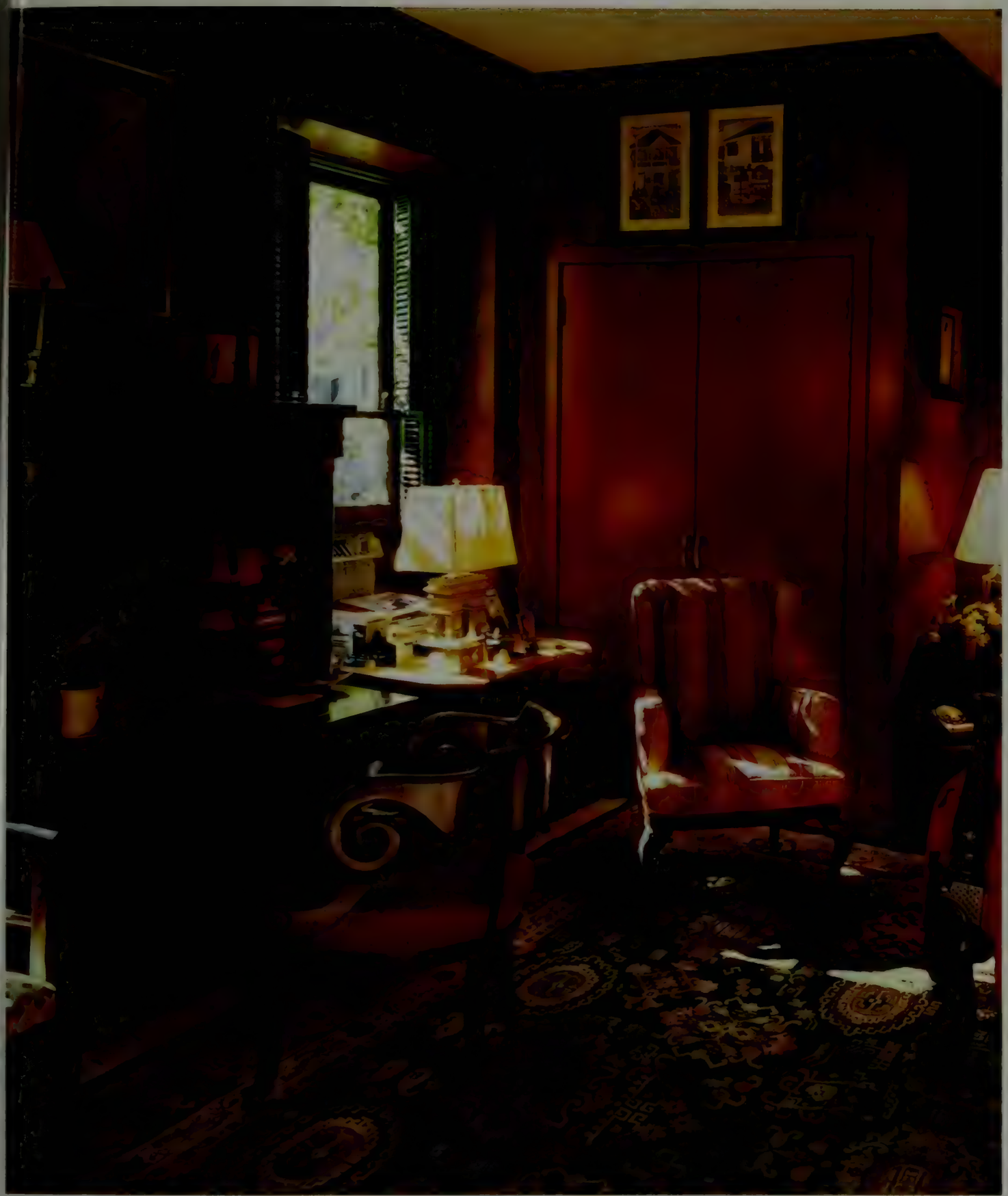
"While at Bergdorf, I worked for many important clients, who continued to employ me after I left the store in 1936 and set up on my own. Today I still have as clients several members of the fourth and fifth generations of families I worked for at Bergdorf long ago. I learned very early that the people who have the most fun, and give the best parties, don't necessarily have the best furniture or porcelain. You don't need to own a collection in order to have a worthwhile interior. But you do need things you love, personal things."



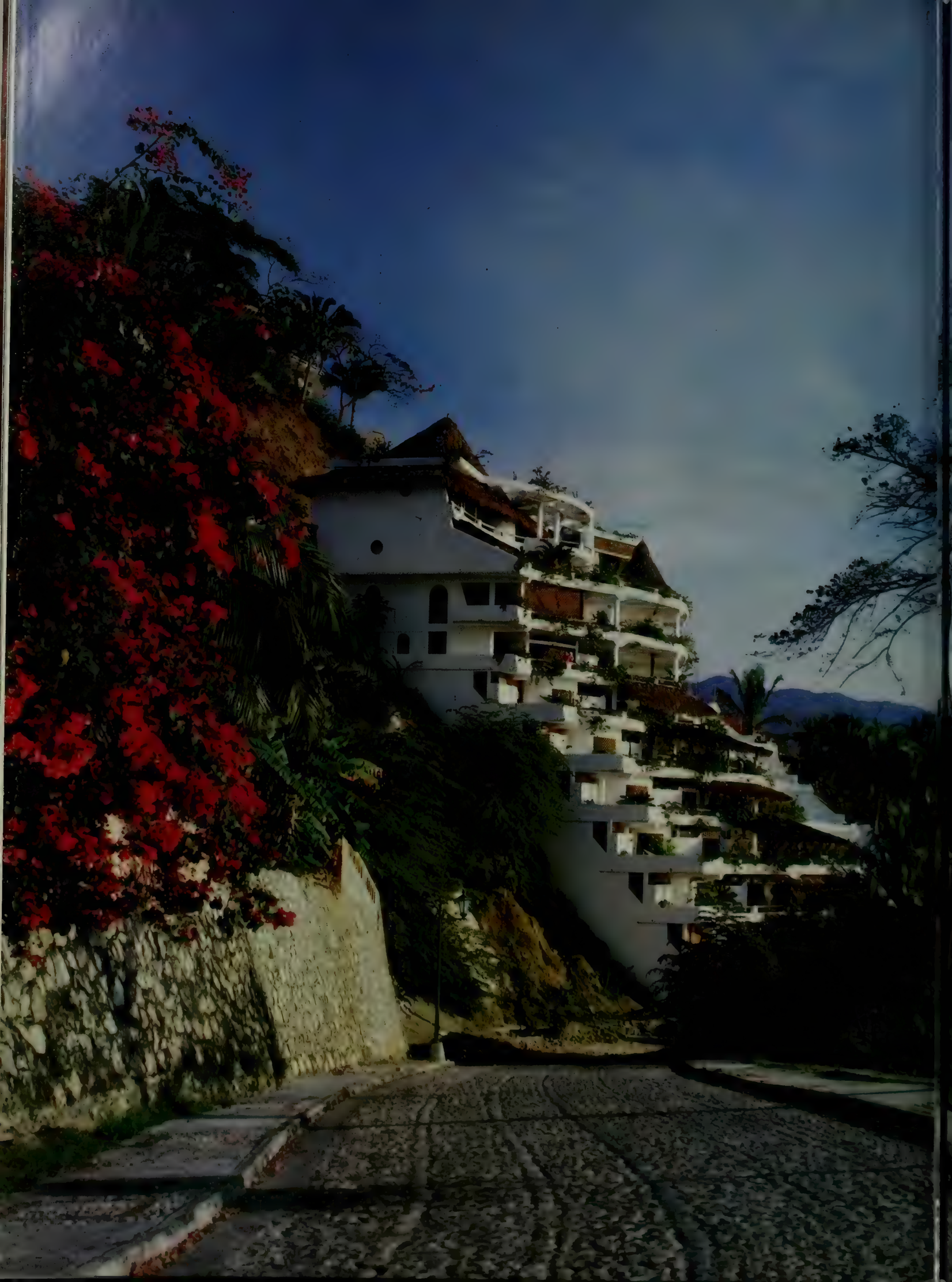
TOP: Enlivening the Dining Room/Sitting Room is a spirited medley of patterns, including Portuguese sofa upholstery from Scalamandré. An 1830s French painting captures the charm of the horse-and-carriage era. ABOVE: Delt's circa-1800 portrait of a sea captain recalls New York's rich maritime tradition. OPPOSITE: Roseate vinyl from Louis Bowen lends vitality to a Bedroom. A Vertès print depicting a Moulin Rouge dancer accentuates a handsome American Empire secretary and a curlicue-motif armchair.

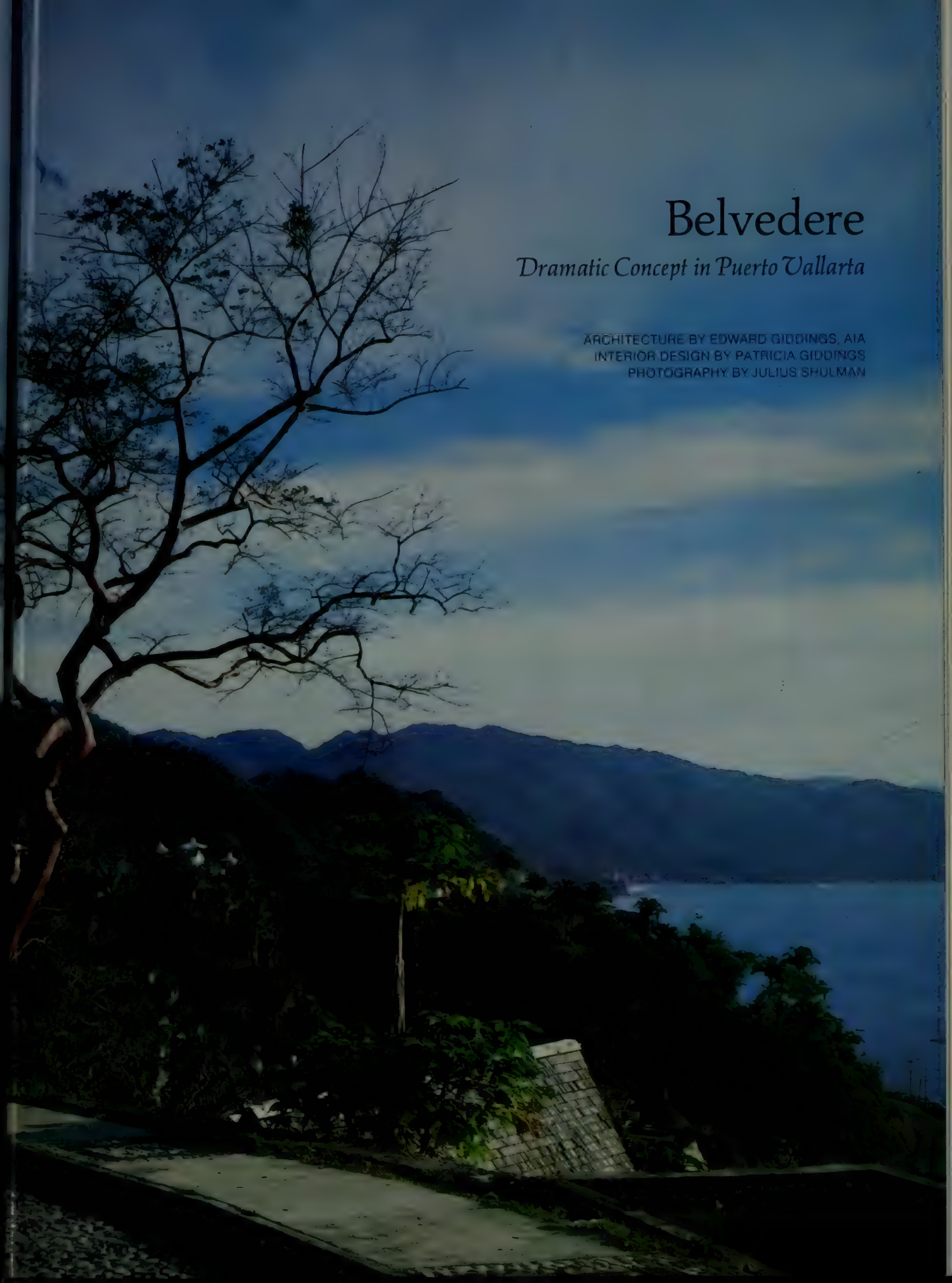
James Amster's own house today is full of personal things, and it has the unmistakable air of contentment and well-being. Much of the furniture is nineteenth century, principally because, in Mr. Amster's words, "that was all I could afford when I was young." But, in a sense, the many photographs of his friends of today and yesterday make just as important a contribution to the comfortable, comforting atmosphere as any furniture or paintings can.

As a wonderful survivor of the vanished euphoric New York of the immediate postwar years, James Amster—like Amster Yard—is a compelling part of New York's history. □



The tranquil charming
world-within-a-world would hardly be out of place
in an English country town.





Belvedere

Dramatic Concept in Puerto Vallarta

ARCHITECTURE BY EDWARD GIDDINGS, AIA
INTERIOR DESIGN BY PATRICIA GIDDINGS
PHOTOGRAPHY BY JULIUS SHULMAN

...appropriate to the climate, with materials indigenous to the area.



Working together in their respective roles as architect and interior designer, Edward and Patricia Giddings created a sculptural multitiered home overlooking the Bahía de Banderas near Puerto Vallarta, Mexico. PRECEDING PAGES: The house ascends more than 100 feet up a steep jungle hillside, in a series of spacious terraces. Off the road at the topmost level is the main entrance. ABOVE: Coolly inviting, a mosaic-tiled pool incorporates a bar, underwater seating and a whirlpool spa. OPPOSITE: Abundant tropical verdure planted in molded recesses spills over the curving balconies, adorning the pristine structure with the foliage of its lush surroundings. Trimmed palm fronds were used to impart texture to the concrete.

ARCHITECT EDWARD PAUL GIDDINGS and his wife, Patricia, began visiting Puerto Vallarta twenty years ago, when the Mexican countryside was a jungle of palm and tabachine and hugeria trees. The road stopped at the end of town, and travel was resumed by boat or on donkey back.

In many ways, the area today is almost as primitive. Although the road continues a few miles farther up the coast, it stops at a tiny village of thatched huts, with fishnets drying in the sun. However, in other ways, the area has developed into a holiday paradise. Here and there, houses, often with red tile roofs and wrought-iron balconies—many built by Mr. Giddings for other people—cluster along the sea. His own house rises dramatically, more than a hundred feet up the cliffs, to the road.

"Because I was the client, I could do as I wished," Mr. Giddings says. He developed a magic house, with waterfalls cascading from one level to another; with curving passageways and winding stairways, along with thatched roofs and ceilings open to the sky. *Ocho Cascadas* is a clear solution to building on a steep site. It is an expression of simplicity, a feeling of Mexico at its most modern. "There is nothing here that has any relationship to the way somebody else thinks it should have been," Mr.







Giddings continues. "We did what we felt appropriate. For instance, the dining room is not next to the kitchen. In fact, I'm not even sure there *is* a dining room—or a living room, for that matter. As a matter of fact, the swimming pool governed much of the arrangement. We had to put it in an area that had some foundation in solid rock." The pool winds under bridges, next to the dining table, past a fireplace built for heating. In addition, there are pools on each floor, something that may at first seem indulgent luxury. But there is a basis in practicality. The architect explains: "Water exposed to sun and air is purified quite naturally."

It was also appropriate to leave most areas open to the sky. "There is no real roof here, it's a sort of hanging garden," says Mr. Giddings. And that, too, has a reason. "We face west for the view, but the sun rises in the east. If we had a tile roof, we wouldn't have the sun until almost one or two in the afternoon."

The house borrows from no historical style, and in its way, returns to the beginnings of all shelter: a building appropriate to the climate, and made from material indigenous to the area. "There is no other course, unless you want to go out of your way to come up with exotic and expensive solutions that don't fit," Mr. Giddings says. Railings are made from the trunks of palm trees, floor

OPPOSITE: The upper floors reveal the striking blend of local craftsmanship and indigenous materials, including stone, wood, concrete and thatch: A tiled bridge over a swimming pool leads past a bar sheathed in bamboo to the Living Room, where cushions and pillows soften built-in concrete seating. Above is the master bedroom. ABOVE: The subdued colors of handmade objects—an antique Colonial chest, handwoven bedcoverings and rush furniture—form a restful composition in the Master Bedroom; a trio of pre-Columbian figures adorn the mantelpiece. Sheer draperies envelop the bed beneath a more substantial canopy—the lofty *palapa* roof. Patricia Giddings explains, "We have so much strength around us, the blue water and sky and green hills, and the building itself is so strong—I wanted to keep everything simplified."



ABOVE AND OPPOSITE: Each level of the residence is designed for self-sufficient privacy, with a kitchen, bath, free-form swimming pool and access to the outdoor stairway that links all levels. Water falls from one pool to the next, in a stair-step cascade that produces a play of light and sound. Protected by concrete and thatched overhangs, the house is open to the balmy climate and sweeping ocean vistas. Edward Giddings comments, "Here, everything is made by hand. Nothing is standard—a doorway was the height we felt it should be." Patricia Giddings calls it "a totally free and uncluttered environment, closed only where it is necessary." The resulting sense of spontaneity and craftsmanship underlies the design's harmony with its spectacular setting.

tile is pressed cement sprinkled with marble dust and dried in the sun; roofs are thatched with branches from the royal palm. Wood is scarce, and shelves are hollowed out of the thick white cement walls. And where there are no walls, canvas hung on rings is pulled across to shield the rooms from tropic sun and rain. There is bamboo from the south, glass tile from Mexico City, and the fabric—used throughout and designed by Patricia Giddings—is woven in a little village near Toluca.

"When we first began the project," Mrs. Giddings says, "I saw every level in a color from a different Mexican flower—copa de oro on one, bougainvillea colors on others—but soon after the house was started, it became clear that the space had to be done in soft natural colors. I didn't want anything to interrupt the flow of space, to stop the eye. Then, too, we have so much strength around us—the blue water and sky and the green hills, the building itself—I wanted to keep everything simple."

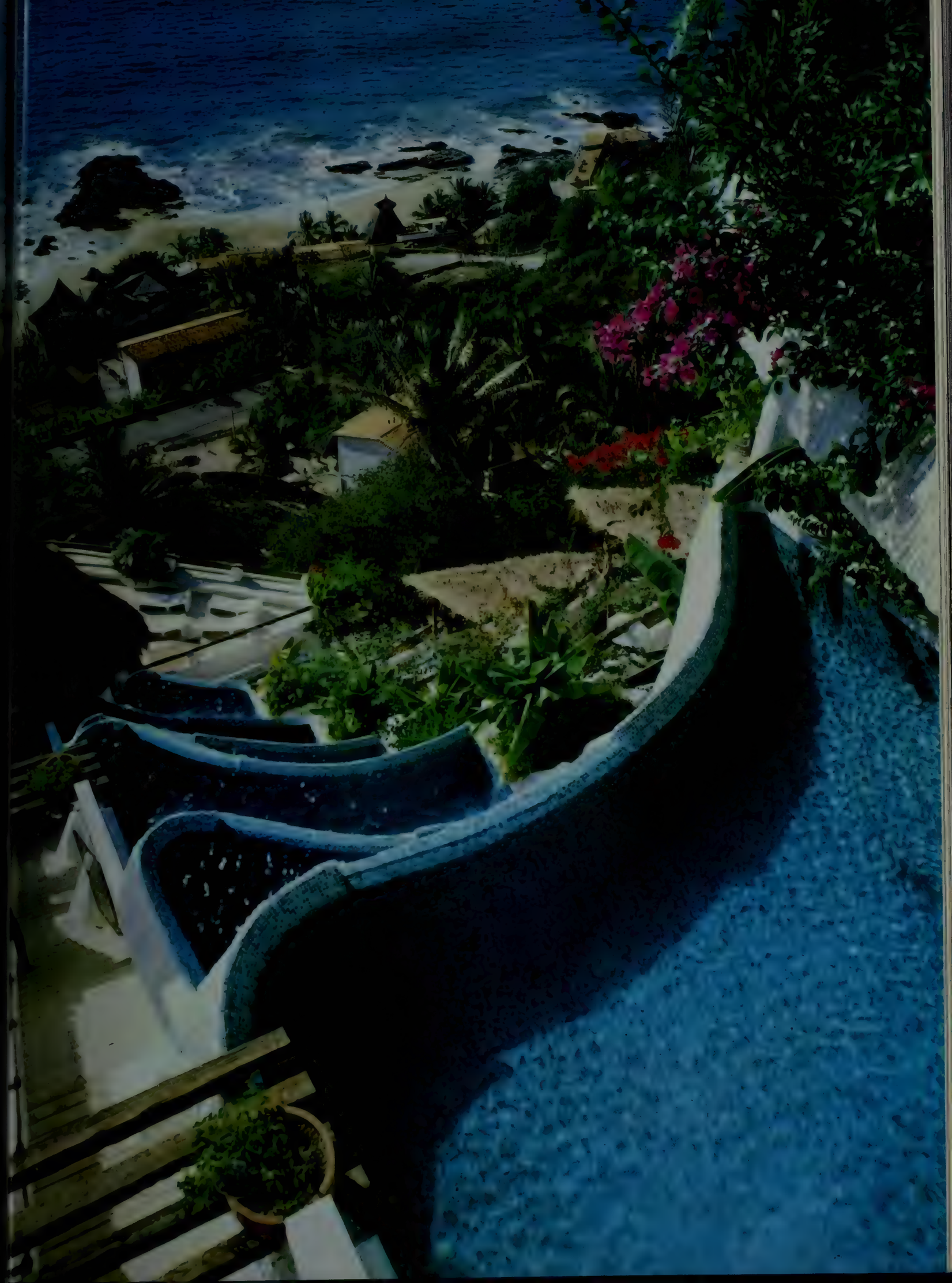
So what is not built in is of small size. Rush and wicker furniture can be pushed back when it rains. Decorative items are few. Straight-sided amber glass bowls hold flowers, and an occasional woven rug designed by Mrs. Giddings is on a wall. Other walls are studded with river rock, used because "it has been rounded and softened and has a nicer feeling than cut granite." On the stairways, cement banisters often end with the head of an animal. "Ed designed a frog and sent it to our builder, telling him that he wanted something like this built into the banisters. The Mexican craftsmen made the frog, and then on their own they shaped lions, elephants and rhinoceroses."

As the work progressed over the two and a half years of building, plans were often changed and directions altered. Mr. Giddings explains: "For instance, bamboo was a structural component in the *palapa*, but as the house developed, bamboo became a really important element, and we incorporated it more and more into the design." Bamboo was made into doors leading to bathrooms, put behind beds for headboards, and used in the outdoor shower.

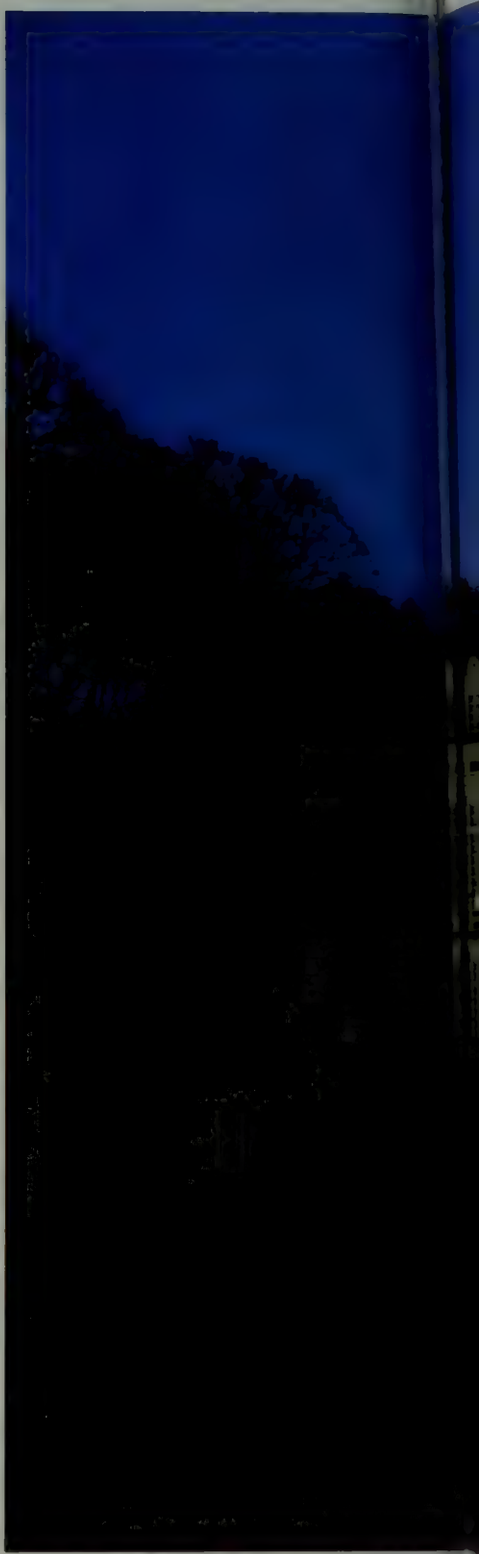
"If you want to make design changes, you can easily do that here. There is a direct connection between the architect and his final work," the architect/owner continues. "In the United States, everything is made in a factory someplace, sent to the site, and the house is assembled. Here everything is made by hand."

So the architect saw the land in his own way and chose materials close at hand, to build a house for his family's pleasure, in harmony with the sea and the sky and the tropic sun. □

—Suzanne Stark Morrow



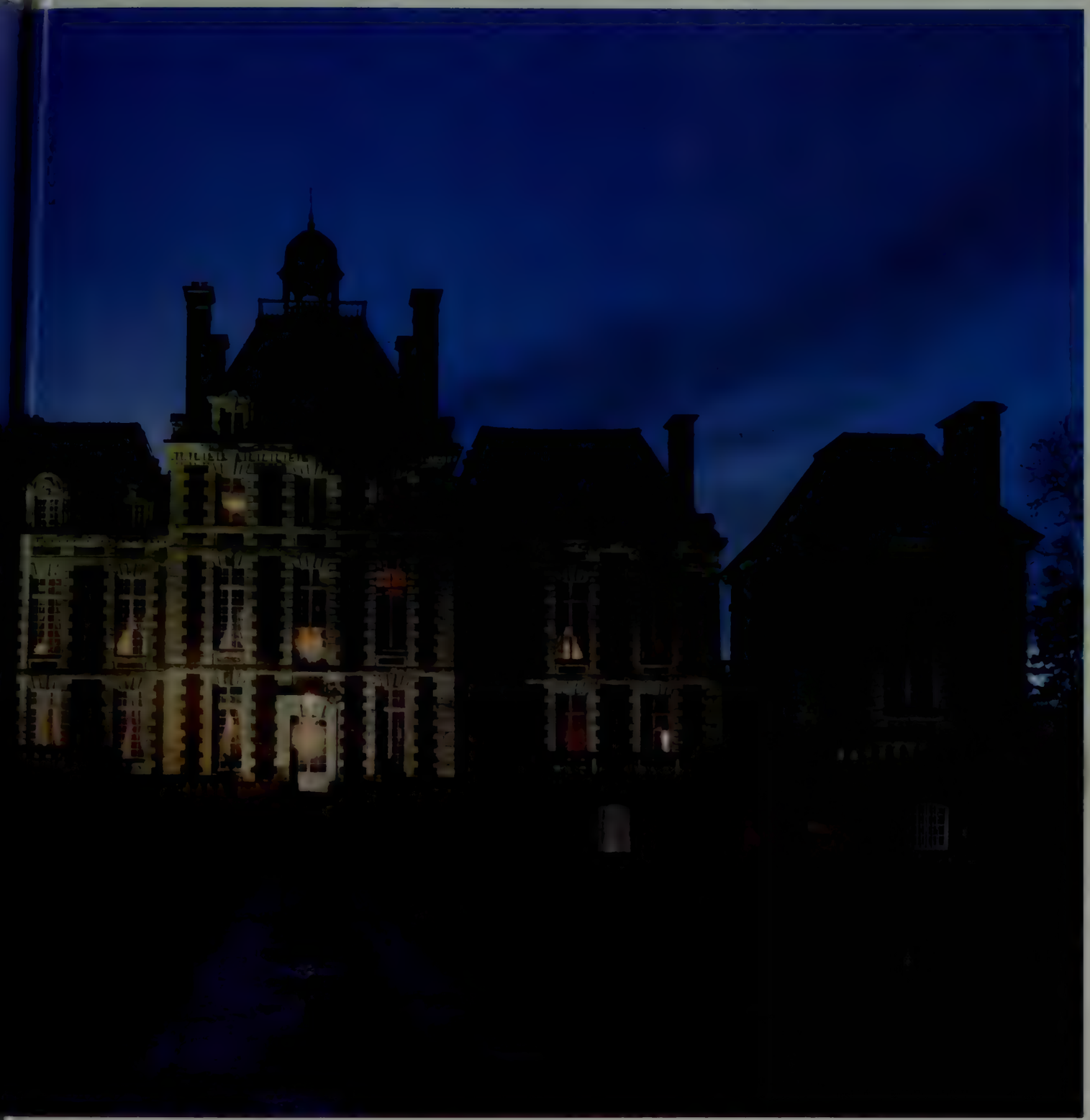




ARCHITECTURAL DIGEST VISITS:

Malcolm S. Forbes

PHOTOGRAPHY BY PASCAL HINOUS
TEXT BY CHRISTOPHER FORBES



"WHICH ONE do you think we should buy," mused my father, "the Brueghel or the *Château de Balleroy?*" Two hours earlier, my father, Malcolm S. Forbes, and I had arrived at Caen-Carpiquet airport. Myriam Benedic, the former Comtesse de la Cour de Balleroy, and her husband, Hubert, greeted us. A rapid drive through the Norman countryside brought us to the château built for her ancestor Jean de Choisy, almost three and a half centuries earlier. The tour of the château began after an aperitif, and we were standing in the *Salon d'Honneur* beneath the magnificent frescoes of the Four Seasons, attributed to Pierre Mignard, when the question above was posed.

By this time, however, the question

OPPOSITE: Publisher Malcolm S. Forbes, an ardent enthusiast of ballooning, established the world's only ballooning museum at Balleroy, his French Louis XIII–style château in Normandy. Fully garbed for a balloon ascension, Mr. Forbes inspired this aerostatic portrait by artist Claudio Bravo. ABOVE: The earliest surviving work of renowned architect François Mansart, Balleroy was built between 1626 and 1636. Deemed a model of French classicism, its innovative structural features include the façade's symmetry, its emphatic verticality and distinctive mansard roofs.



"I was bowled over
by this lovely château. Balleroy was irresistible."
— Malcolm S. Forbes



OPPOSITE: Its coved ceiling frescoed with an allegorical composition attributed to Pierre Mignard, the *Salon d'Honneur* resonates with French Baroque grandeur. *Faux-marbre* walls, ornamented with carved and painted floral swags, set off portraits of the French royal family by Mignard and his school. ABOVE: *Parquet de Versailles* flooring and Régence boiserie present a medley of lustrous woods in the Main Dining Room. Brightening the Louis XV–style dining table, Italian dinner plates from Tiffany encircle an English silver yachting trophy.

was already rhetorical. As lovely as the Brueghel was, and is—and in spite of the fact that it would not require rewiring, new heating and plumbing, constant roof and major masonry repairs and maintenance, not to mention refurnishing and decorating—there was no contest between the Flemish allegorical landscape and the earliest surviving work, built between 1626 and 1636, of the legendary French architect François Mansart. "I was bowled over by this lovely château," my father recalls. "Beyond the house was an equally stirring setting: a park planted with an avenue of 200-year-old beech trees, and the main street of the village laid out to create a prospect. Clearly Balleroy was irresistible."

Slowly but surely the Château de Balleroy is being returned to its past splendor.



ABOVE: Elaborate plasterwork festoons the *Petit Salon aux Aigles,* where 19th-century engravings punctuate the paneled and mirrored walls. Subtle hues link a modern rug from Kashmir with tapestry-covered Louis XVI appointments. OPPOSITE ABOVE: Discovering a prized Second Empire chandelier in 1978, Mr. Forbes invited Robert Gerofi to restore the Music Room as a setting for it. The designer removed partitions that had divided the room into a bedroom suite and duplicated the bedroom's paneling and plasterwork for the expanded salon. The oval School of Mignard portrait lends a dark accent to the color scheme, which takes its cue from the delicate tones of the Savonnerie carpet. OPPOSITE: In the Library, an English influence governs French Second Empire paneling and bookcases. A painting by Comte Albert de Balleroy animates the overmantel; Russian silver and onyx garniture from Sotheby Parke Bernet adorns the mantel shelf and desk.

It quickly became the crown jewel of a collection of properties assembled by my father, both as bases of operation for *Forbes* magazine's international operations and for many other reasons. Earlier acquisitions included: a 12,000-acre cattle ranch in Montana, the borders of which are composed of Yellowstone National Park, Gallatin National Forest and seven miles of the Yellowstone River; and the 168,000-acre Trinchera ranch, in southern Colorado, which includes not only some of the loveliest peaks in the Sangre de Cristo Mountains, but also some of the largest elk and deer herds and the best trout fishing in Colorado. In addition, there is the *Palais Mendoub*, once the residence of the quasi-independent satrap of Tangier, as well as *Old Battersea House* (see *Architectural Digest*, April, 1979), a seventeenth-century manor house situated in London on the banks of the Thames. Zane Grey's former fishing camp on the island of Tahiti and the 3,500-acre island of Laucala in the Fijis complete my father's collection of properties. The latter is a Pacific paradise: jagged peaks covered in lush green vegetation, rolling hills planted with coconut palms sloping down to white sand beaches and brilliant blue lagoons. "Each of these properties is unique, either architecturally or geographically—or both," explains Malcolm Forbes. "Yet even in such a group I feel that Balleroy stands out."

Certainly, in the ten years since acquiring the château, my father has managed to make it his own. For example, restoration and refurbishing of the château were halted for two years, so that the old stables, fronting on the Le Nôtre-design parterres, could be transformed into a museum devoted to ballooning.

"Man's first flight was achieved in France, in a balloon designed by the Montgolfier brothers in 1783," he explains. "It seemed natural to me, therefore, that the world's only museum devoted to ballooning should be in France, and the stables at Balleroy provided a perfect setting." The opening of the *Musée des Ballons* in









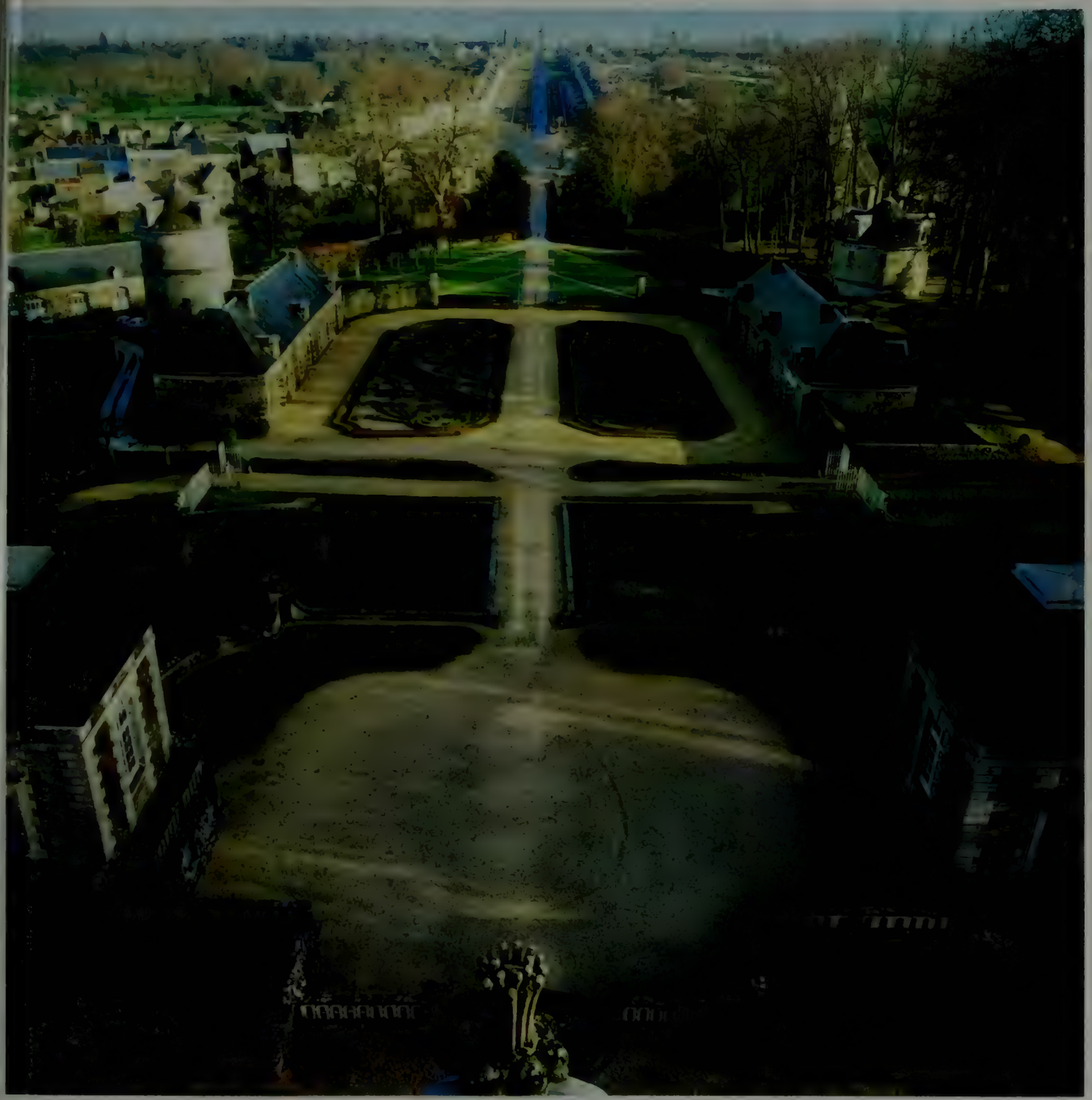
1975 was celebrated with a great invitational balloon meeting that has since become an annual event. Every year over 10,000 people flood the park to watch fireworks set to music, exhibitions of hang gliding, parachuting and Norman folk dancing—and, naturally, balloon ascensions.

When not serving as the ballooning center of northern France, Balleroy continues to undergo a gradual restoration and refurbishment. It is classified as a national monument by the Beaux Arts, and the French Government has participated in a five-year program of structural repairs. A second five-year program will be embarked upon sometime next year.

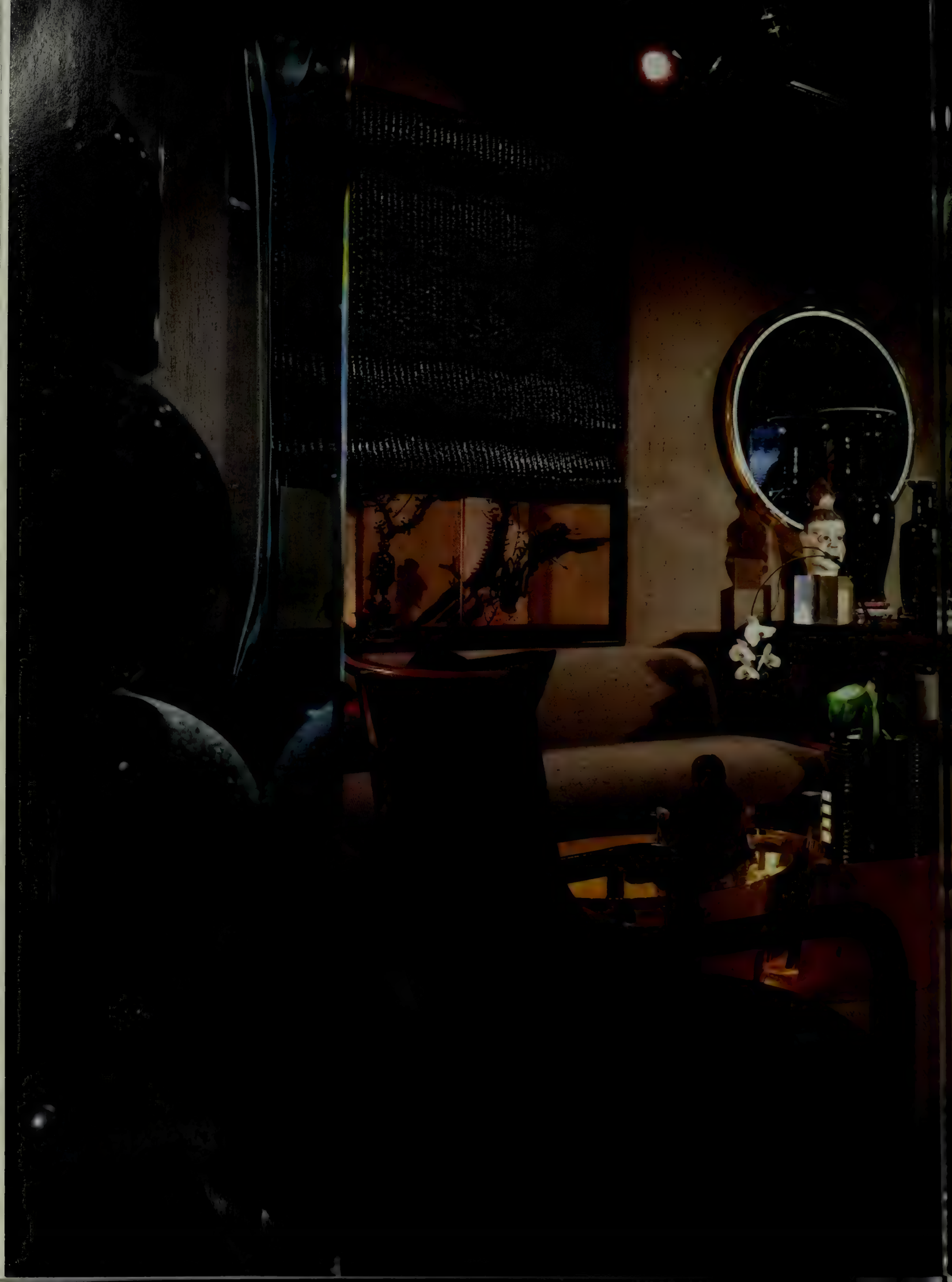
Sadly, prior to Mme Benedic's inheriting her ancestral home, most of the contents had been sold by her extravagant father. Now, through frequent visits to the famous Flea Market in Paris, as well as to auction galleries in New York and London, furniture has been acquired for rooms as they have been restored. First, several bedrooms were readied, along with the library and the *Petit Salon aux Aigles*. Two years ago, the acquisition of a splendid Rococo revival chandelier at the Paris Flea Market precipitated the restoration of the *Salon de Musique*. This salon had been partitioned almost a hundred years earlier, and its renovation had not been anticipated for several more years. After buying the chandelier, my father and I had a long discussion in the buffet of the Gare St. Lazare, to determine where to hang it. Finally he hit upon the salon. For this first major restoration of one of the principal reception rooms, we turned to the Belgian-born architect/designer Robert Gerofi. A resident of Tangier, he had successfully accomplished the entire redecoration and arrangement of the Palais Mendoub.

At present we are awaiting heating and plumbing estimates for the entire east wing, restoring and furnishing the *fumoir*—or smoking room—and installing a new kitchen. Slowly but surely the Château de Balleroy is being returned to its past splendor—with present comforts.

Every year, over 10,000
people flood the park to watch fireworks
and balloon ascensions.



OPPOSITE ABOVE: Indian cotton envelops a Guest Bedroom, providing a floral backdrop for 19th-century portraits. OPPOSITE: The metallic capsule used by Mr. Forbes in his attempted Atlantic crossing introduces the Balloon Museum's Main Gallery. ABOVE: Mr. Forbes was particularly enchanted with the approach to the residence. In an early example of urban planning, Mansart specified that the village of Balleroy be laid out to create an unbroken vista leading to and ennobling the château. The forecourt's boxwood parterres, installed in 1890, follow 17th-century designs by André Le Nôtre. To their right, a former stable now houses the Balloon Museum. The moat, though never filled, presents a formidable chasm surrounding the residence.



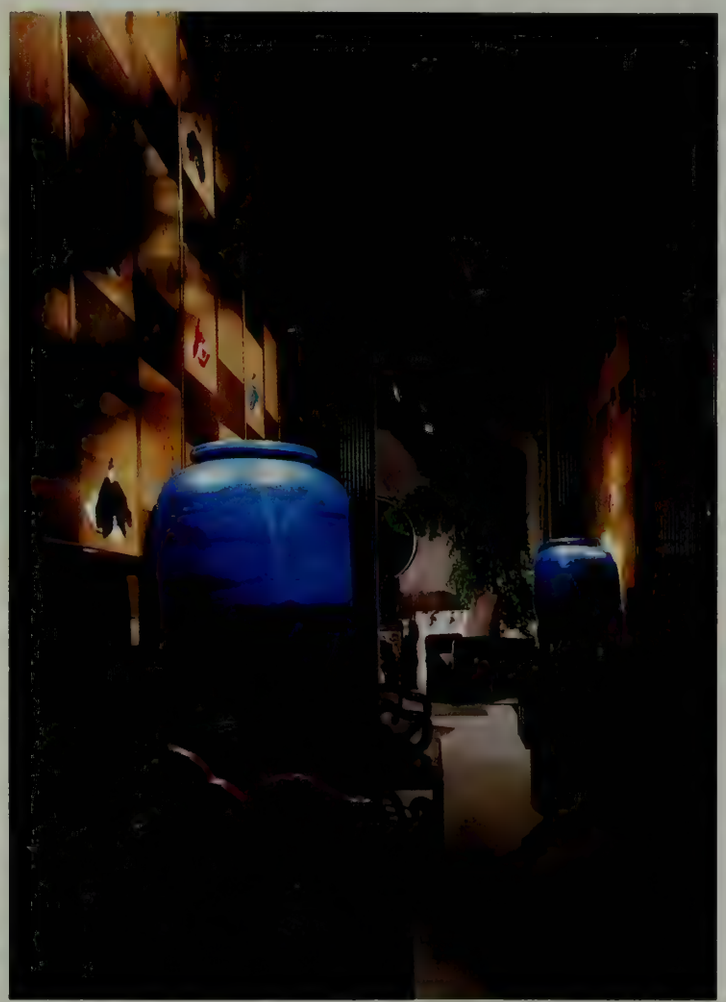


In Small Compass

An Elegant Mastery of Spatial Limitations

INTERIOR DESIGN BY ANTHONY MACHADO
PHOTOGRAPHY BY JAIME ARDILES-ARCE
TEXT BY FRANK ISRAEL

...dramatically reflecting objects and furnishings in cubistic compositions of contoured and angular forms.





ABOVE AND COVER: The Entrance Hall in designer Anthony Machado's San Francisco apartment heralds a mise-en-scène of mystery and grandeur. Japanese porcelains from J.F. Chen mingle with 19th-century screens, while a Pace Collection chair beckons from the living room. PRECEDING PAGES AND ABOVE RIGHT: Lighting wizardry enhances the Living Room's dark glistening surfaces and muted earth tones. Quartz crystals produce a fiery illusion in the fireplace, near Wilhelm Lehmbruck's life-size sculpture. Soaring like light-edged skyscrapers, mirrored screens backdrop Mr. Machado's granite sphere sculpture, and a crystal ashtray from Casa Bella, which bestows translucent sparkle.

THE URBAN RESIDENT today is having to adjust his environment, from the large homes of the nineteenth and early twentieth centuries to far smaller spaces. Interior designer Anthony Machado's apartment in San Francisco is in a high-rise building on Nob Hill, with panoramic views of the city. The apartment itself is small, with three rooms, none of them particularly large or distinguished. Yet Mr. Machado decided to re-create the drama of a palace within this tightly disciplined and limited space.

A sense of mystery and grandeur is achieved in these small quarters by establishing guidelines that are followed throughout the design. The backgrounds of walls, floors and ceilings are subdued in black or soft natural tones and textures of beige or gold. The sofas and side tables in the living room, for example, are simply styled and subtly colored, to enhance the rich display of objects in the foreground, definite focal points



that enrich the spatial experience.

The living room exhibits a variety of objects in a style echoing that of Germany before World War II—the most dazzling being a bronze sculpture of 1920, by Wilhelm Lehmbruck. Its presence is reflected in the opposite corner of the room by colossal twin mirrored screens. The six-foot-high Lucite frames, designed by Mr. Machado himself, are backlighted, the mirrors inside them dramatically reflecting the objects and furnishings in cubistic compositions of contoured and angular forms modeled in contrasting tones of light. At night each object is lighted from behind or spotlighted from above, and seems to glow from within. The reflections from surrounding surfaces have an effect that is both majestic and magical. Quilted black vinyl shades cover the windows and echo the ribbed ceiling above. Originally raw concrete, the ceiling is now a high-gloss black. Light sparkles everywhere. Brazilian topaz quartz coals in the fireplace are lighted from behind and radiate dramatically through a tempered glass screen.

"The spectator appreciates art best if he can participate in placing it in different perspectives, to achieve renewed vitality," Mr. Machado explains. So he moves his collection of objects and furnishings around, to experience fully their subtle natures and changing qualities. The grandeur is at the same time dynamic and



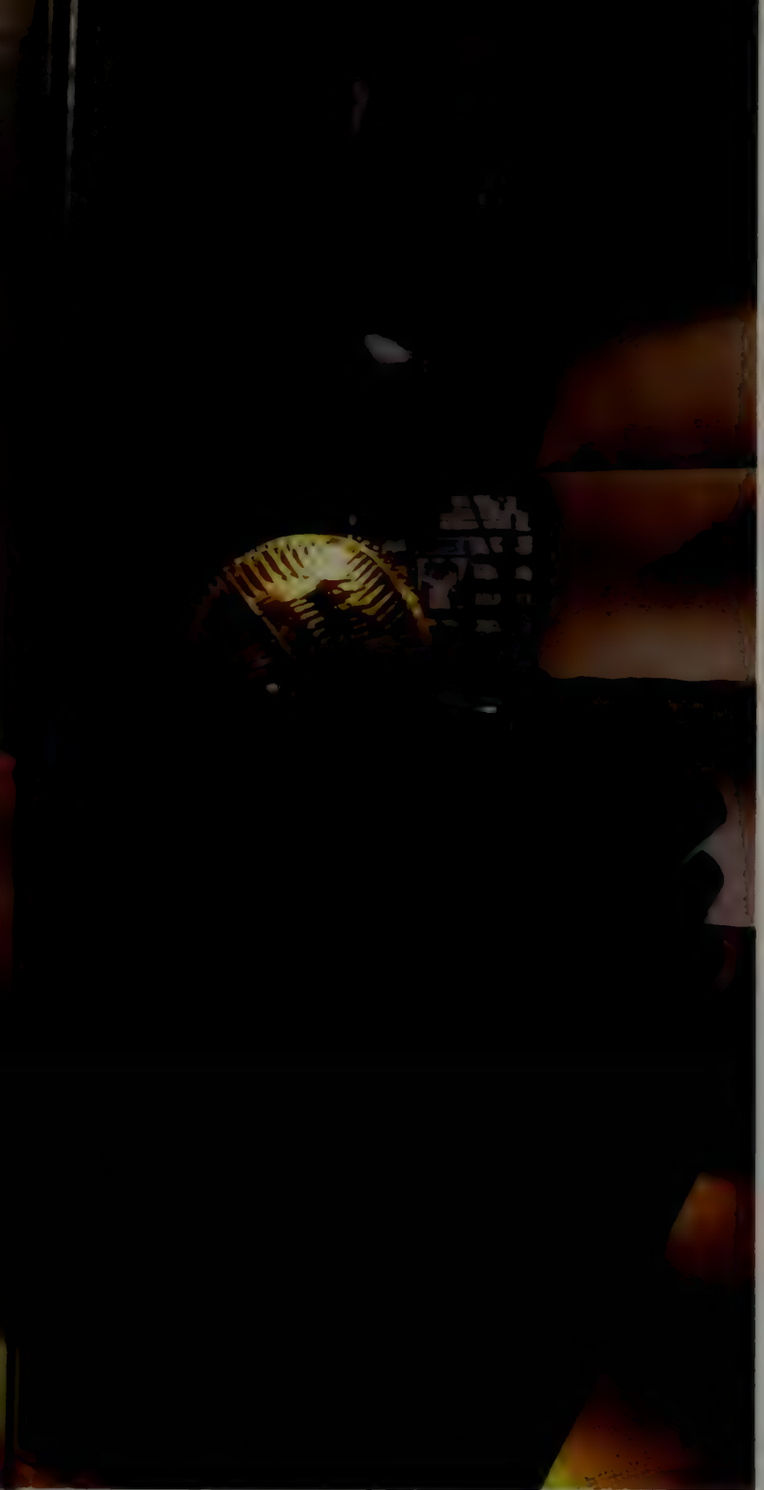




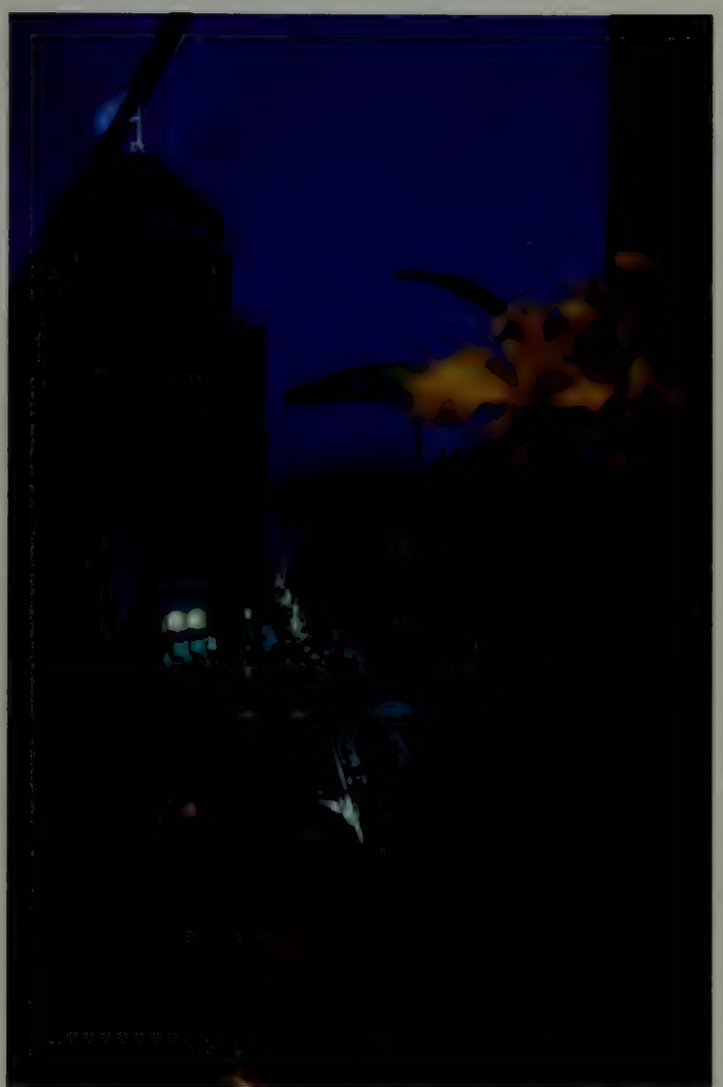
PRECEDING PAGES: Cambodian temple dogs guard the passage to the Dining Room, where the table becomes a stage for a grandiloquent samurai. Gold leaf paper from Gracie & Sons covers the central ceiling, an alluring aureate plane afloat in the darkness. ABOVE: A spherical sculpture by Pomodoro and a Mongolian palace guard's uniform proclaim an exotic order in the Master Bedroom. The shimmering ceiling reflects infinitely, while the bed, which includes an audiovisual control center, appears to hover above a field of light. Quilted bedcovering from J. Robert Scott and Stroheim & Romann wall upholstery balance the hard-surface gleam. OPPOSITE: Nob Hill at night echoes the apartment's sense of drama.

contemporary. The designer may decide to interchange an elegant 1920 marble sculpture by Belgian artist Harriet Miller with a heroic arrangement of granite spheres in an acrylic box. "Moving something from one position to another can completely transform one's sense of place, as well as the particular objects in it." The designer also uses lighting to enhance this sense of energy, for it can pinpoint one aspect of an object or it might be adjusted to underline some area and activity within a room.

Consider, for example, the small—twelve by fifteen feet—bedroom the designer transformed into a regal space. It is a formal area with a sense of reverie and enclosure. Walls are upholstered with cotton sewn horizontally, creating lines that extend into the mirrored surfaces on the side walls and the window covering. The room seems built from large slabs of stone stacked horizontally. The gold foil reflective ceiling increases the



...the small bedroom transformed into a regal space, a formal area of reverie and enclosure.



height of the room, and twin mirrors opposite one another on the side walls extend the interior perception.

The centerpiece is, of course, the bed. It fills the space and seems to float in it. Mr. Machado calls it his "spacecraft," a self-contained unit that hovers above the floor. This effect is achieved by recessing the base, mirroring the recess, and concealing lighting underneath. This lighting is, in fact, the only major source of illumination in the room, with the exception of a reading lamp. It accents the soft texture of the quilted walls and carpeted floors, and at the same time can be seen in the mirrors and ceiling above. A royal Mongolian guardsman's uniform covers a wall behind the bed, and the foil ceiling itself alludes to the uniform's richly embroidered golden texture.

The designer collected many of the objects in the apartment during his world travels. They may refer to the particular mood of a specific time and place—the festive cabaret era of prewar Germany—but they were collected from every corner of the world and represent historically more than a thousand years of artistic invention. By using such objects, and his own sense of the dramatic, Mr. Machado has transformed the several undistinguished spaces of his small apartment into a gallery that celebrates the palatial splendor of the past and alludes to the challenge and mystery of the unknown future. □



Gardens: A Mantle of White

Landscapes Lightly Brushed with Winter's Beauty

PHOTOGRAPHY BY DEREK FELL

N NORTHERN GARDENS, winter is a quiet season. Flowers have ceased their colorful rioting and the trees and bushes have shed their leaves. Dark tree trunks stand forth, and delicate webs are made by their branches. There is softness to the colors—the browns of earth and bark, the sky's grays and pinks, the whiteness of snow. Ice sheathes the smaller lakes, and streams rise along their banks and quicken their flow.

Derek Fell's two-acre garden in Bucks County, Pennsylvania is at its most lovely in winter, as it straddles fast-coursing Pidcock Creek. The stream gushes from a spring nearby, on the side of Buckingham Mountain, and makes its way to the Delaware River near Washington Crossing, where George Washington embarked on his Christmas night surprise attack on the Hessians.

On one side of the stream sits the house, contemporary in design and seemingly thrust into the side of a mountain. It overlooks a secluded pond, which throughout the year

In wintertime, when most northern gardens slumber, Derek Fell's fastness in Bucks County, Pennsylvania revels in snow-clad beauty. OPPOSITE BELOW: A wooden bridge spans Pidcock Creek, whose course divides the two-acre garden's landscaped and wooded areas. BELOW: A woodland coppice exhibits the graphic contrast of walnut saplings and shrubs garlanded with snow. OPPOSITE: Dainty snowdrops appear at the merest hint of warming weather.



attracts an abundance of wild life: great blue herons, belted kingfishers, fish hawks, sandpipers, and twenty-six ducks that come calling faithfully at breakfast time each morning. Visitors frequently include deer, red foxes, and a pair of friendly opossums. On the stream's other side is a wild area that offers a striking contrast to the formal landscape features surrounding the house itself.

Winter is Mr. Fell's favorite season, and when the first snow falls he eagerly puts on cross-country skis and takes to the labyrinthine trails. In the course of his wanderings he passes through tunnels created by thickets of mulberry and Osage orange trees and under the protective branches of towering spruce.

Perhaps because Mr. Fell has the keen eye of a plant photographer and garden writer, he responds with sensitivity to such winter sights as the coiling form of a centuries-old wild fox grape vine, or the natural patterns made by a pine tree's radiating branches. He sees a neighbor's pond spanned by an arching snow-covered bridge as the perfect image of Christmas. But best of all he loves winter's refreshing and uncanny silence.

"When I purchased the property six years ago, it was already well landscaped," he says. "The house had been built by comedienne and opera singer Anna Russell, who had found the location, dammed the creek to create the pond, and built the house almost overhanging the pond. My first improvement to the property was to put a bridge across



the creek for access to the wild area.

"When I first began the garden, there was a great temptation to add color through all the seasons. Instead, I decided to spend a year just watching things grow. After a while, I realized that the natural environment, with the existing plantings, needed very little embellishment during the spring, summer and fall. I thought my energies would be best spent in creating a winter garden."

To enhance his winter garden, Mr. Fell planted hundreds of flowering



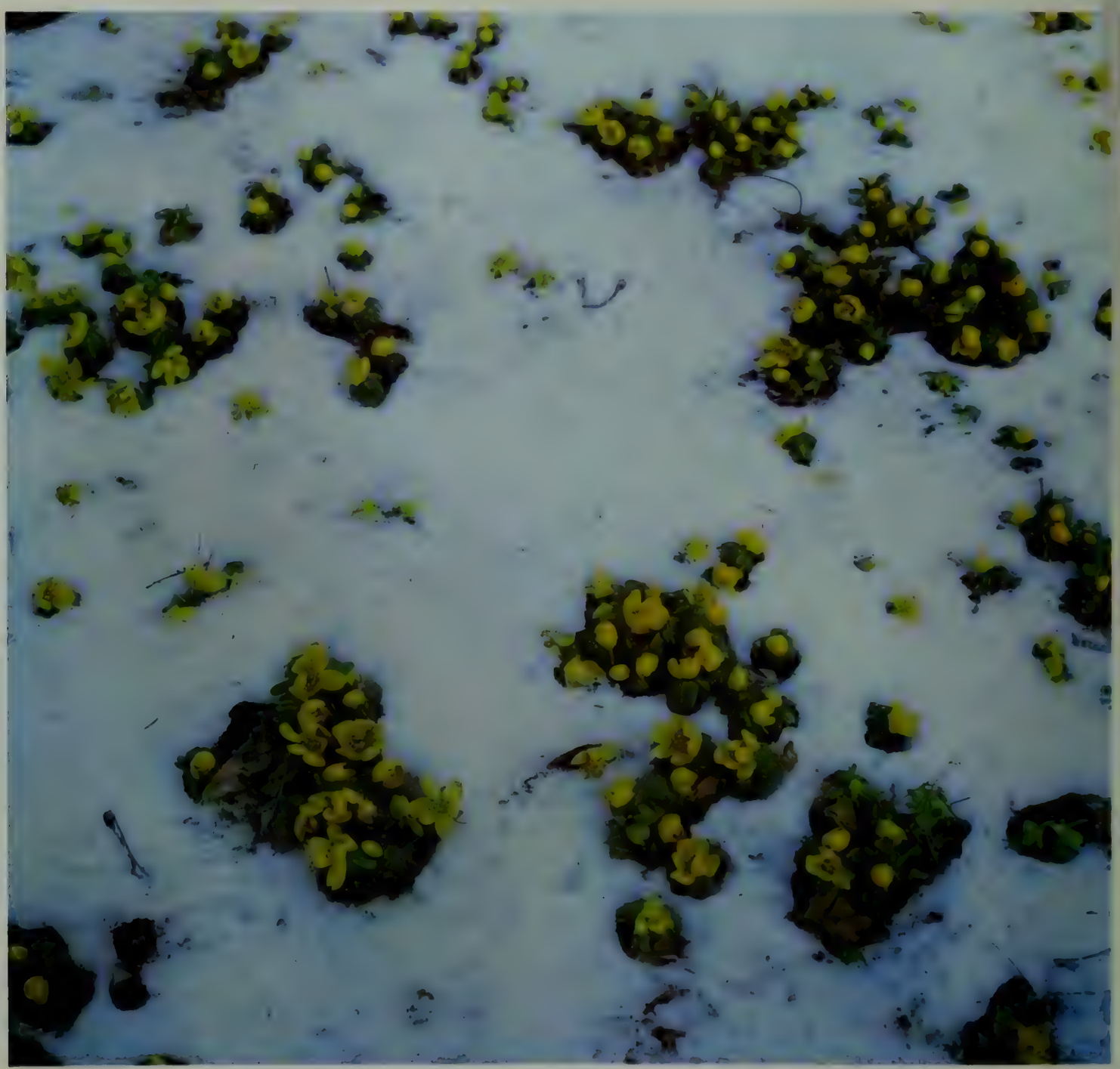
OPPOSITE: Mantled in snow, evergreen branches make an inviting shelter for the visiting flocks of doves, finches and pheasants that find a winter haven in the garden. LEFT: Morning sunlight awakens snow crocus buds. BELOW: Silent vistas abound as Pidcock Creek traces a course through neighboring woods and meadows.





RIGHT: Nature generously bedecks a spruce tree with cones like Christmas ornaments. BELOW: Small clusters of color, hardy aconites shrug off their winter blanket of snow. OPPOSITE: A quiet sky silhouettes the tracery of tree trunks and weblike branches in the landscape surrounding the winter garden. Footsteps chart man's peaceful solitude.

bulbs that bloom in the snow. First he planted snow crocuses, then quantities of aconites, dainty yellow flowers like buttercups, which burst into bloom at the first sign of a warm spell. Snowdrops, another early blooming flower, are strategically planted in areas where abundant leaf mold helps them multiply. They are so hardy that their nodding white heads and bright green stems poke straight through the snow at the merest hint of warm weather. Before the cold season is over, two of Derek



Fell's winter favorites blossom: the Christmas rose and its purple cousin, the Lenten rose. And often the bright blue dwarf irises will strike through the soil to appear like sapphires against the white mantle of snow.

Yet even when the earth is thickly blanketed in snow, Mr. Fell finds much to observe in the nearby fields and woods: a flock of chirping chickadees busily stripping the berberis branches of their last red berries; a herd of deer standing like statues on the horizon; brilliant red cardinals shining like Christmas lights against a thicket of snow-covered brambles.

"They say the Eskimos have twenty-five different words for snow. Having lived here through six winters—three mild and three severe—I can understand why. There is the cold wet snow that stings your face when it falls, the soft light snow that brushes your skin like a feather, and the many gradations in between. There are early snows that simply tint the landscape; heavy snows that seem to suffocate the whole world in silence; icy snows that cling to the weeping willow branches and make them sparkle like a million tiny flashing lights. There are friendly snows that recall Christmas scenes, and the savage snows that always seem to slam in from the south and keep you locked indoors for days on end."

Derek Fell makes these comparisons with equanimity, not truly perturbed by winter's quixotic moods and inclemencies, ensconced as he is in his own peaceable kingdom. □

—*Joanne Jaffe*



The Collectors: A European Mixture

Don Bartolomé March in Majorca





PHOTOGRAPHY AND TEXT BY
BRUNO DE HAMEL

WITHIN THE GARDEN and the house of *Sa Torre Cega*, in northern Majorca, Don Bartolomé March has assembled one of the most pleasing, original and important collections of modern art in private hands. Upon the slopes of the garden of his estate, dotted among bougainvillea and cool groves of pine, stand some of the most arresting works of contemporary sculpture in all of Europe (see *Architectural Digest*, July/August 1979).

Less hardy items in the March collections—paintings and furniture and more fragile statuary—occupy the house itself. Standing proudly on top of the hill, and vaguely Florentine in style, it was built in the year of Don Bartolomé's birth, by his father, Don Juan March. A dazzling curtain of bougainvillea robes the southern face of the house, a curtain pierced by an arched front door that opens from the terrace. Standing guard next to the door is a bronze torso of heroic scale by Rodin. Not only is it a link to the remarkable statuary in the garden outside, it is a herald of much that lies within the house itself. Clearly, all the art was collected by the owner himself, but the interiors of the house have been enriched by the work of two other men: the late Pierre Delbée, of the Paris design firm of Jansen, and the young Catalan painter and muralist Robert Llimos.

It was the task of interior designer Delbée to deal with the existing, somewhat provincial, décor of the house and to mold it into a setting for what is, after all, a collection of essentially cosmopolitan and contemporary art. His solution was bold. Using blue and white as principal colors, and marble and tile as principal materials, he developed a décor that is crisply geometrical. At the heart of this severe design, in the center of the entrance hall floor, is the spherical mosaic inspired by Victor Vasarely and laid by Roger Bru.

Possibly in an effort to soften Pierre Delbée's décor and add a touch of Spanish warmth—or simply because he loves the work for its own sake—Don Bartolomé recently commissioned the young artist Llimos to execute a number of mural paintings in the house. For example, the exuberant floral designs in the entrance hall are the artist's work, and so, on a larger scale, are the playful figures he drew cavorting around the circular stairwell that rises from hall to first-floor landing. Indeed, the artist has succeeded not only in complementing the interior décor created by Pierre Delbée, but in adding the perhaps necessary warm and whimsical note that sounds the counterpoint.

In its richness, it would be tiresome to catalogue Don Bartolomé's collection, and possibly invidious to single out particular works from this catholic assembly. Nevertheless, the collection as a whole surely provides clues to the owner's tastes and predilections. He is, for instance, very fond of chairs, and there is a good deal of elegant eighteenth- and nineteenth-century French furniture in the house. Of course, Don Bartolomé is nothing if not cosmopolitan. The library, as an example, contains a splendid velvet and gilt sofa from Venice, and in the hall and around the gallery on the first floor are Indian chairs, some with intricately carved ivory backs, dating from the period of French colonization.

Perhaps a more significant illustration of the owner's tastes is the fact that there is hardly a room or a space, with the possible exception of the dining room, without sculpture in it. Sculpture seems to be everywhere: Jean Ipousteguy's entwined marble lovers in the hall; a metal composition by Gio Pomodoro in the salon, upon which the Spanish Impressionists on the walls seem to be frowning; and, one of the glories of the March collection, the coral-encrusted seventeenth-century Italian altar pieces in his son Manolo's bedroom.

Nevertheless, the real glory of the March collection, and the owner surely agrees, rests on the twentieth-century paintings that are its chief feature. There are few, if any, of the famous artists of modern times not represented here: Picasso, Masson, Magritte, Bonnard, Soutine, Delvaux, Léger, Miró, Tanguy, Ernst,



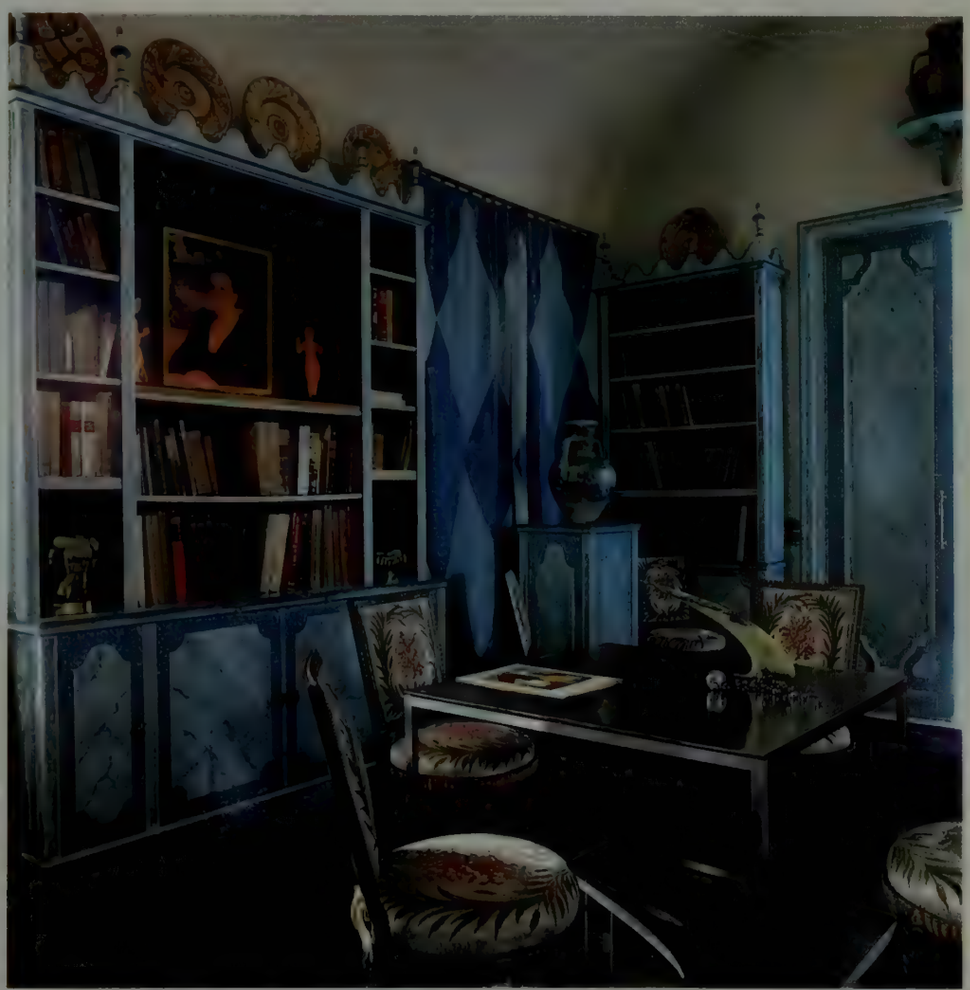
In Sa Torre Cega, his Majorcan villa designed by Pierre Delbée, Bartolomé March has elicited a setting as singular and varied as his collection of modern art. OPPOSITE TOP: Bougainvillea silhouettes an imposing bronze torso by Rodin, near the arched and fanlighted main entrance. OPPOSITE BELOW: A metal tree sculpture by Guasp is a gleaming anomaly amidst clipped hedges in the garden. LEFT: Paul Delvaux's *Moonlight* endows the balustraded Gallery with surrealist romance. BELOW: Enveloping the Main Hall in visionary color, Pierre Delbée devised an extraordinary optical fantasy: The trompe l'oeil tessellated floor—its lucid geometry inspired by a Victor Vasarely design—has as its focal point an illusory convex ellipse, which whimsically recalls an ancient Roman impluvium. The sparsity of appointments emphasizes incongruous juxtapositions: gilded antique Indian armchairs and footstools intermingle with Apelles Fenosa's sculptural syntheses of floral and human forms and Jean Ipousteguy's marble lovers. Perpetuating the visual complexity, a trompe l'oeil stairway, frescoed by Robert Llimos, adjoins the actual stairway, while exuberant painted scenery duplicates the villa's seaward view.



Moore, Sutherland, Redon, Dalí—the list is endless. In this breathtaking pantheon, Paul Delvaux's *Moonlight*, commanding the first floor balcony, is especially appealing. And the setting for Salvador Dalí's *Atomic Christ*, a remarkable work of the late 1940s, could hardly be improved upon, placed as it is in the master bedroom, at the head of the bed itself.

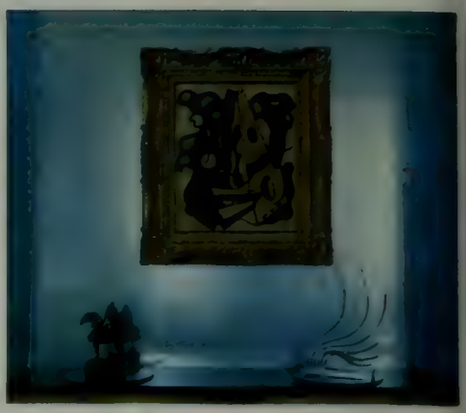
What makes a collector, in the first place? It is a difficult question, and even Don Bartolomé March has no real answer. He avoids the question by being entirely factual. "I suppose you can say I began collecting when I was about twenty-five," he says. And he has spent the years since then collecting a bewildering array of things: books, manuscripts, paperweights, not to mention antique furniture and contemporary painting and sculpture. It is inevitable to ask him whether he is now sated, whether he has come to an end of the collecting mania. He strokes his beard, smiles and shakes his head. Then he gestures toward two men carrying a painting—a new acquisition—up the stairs. The question has been answered quite clearly.

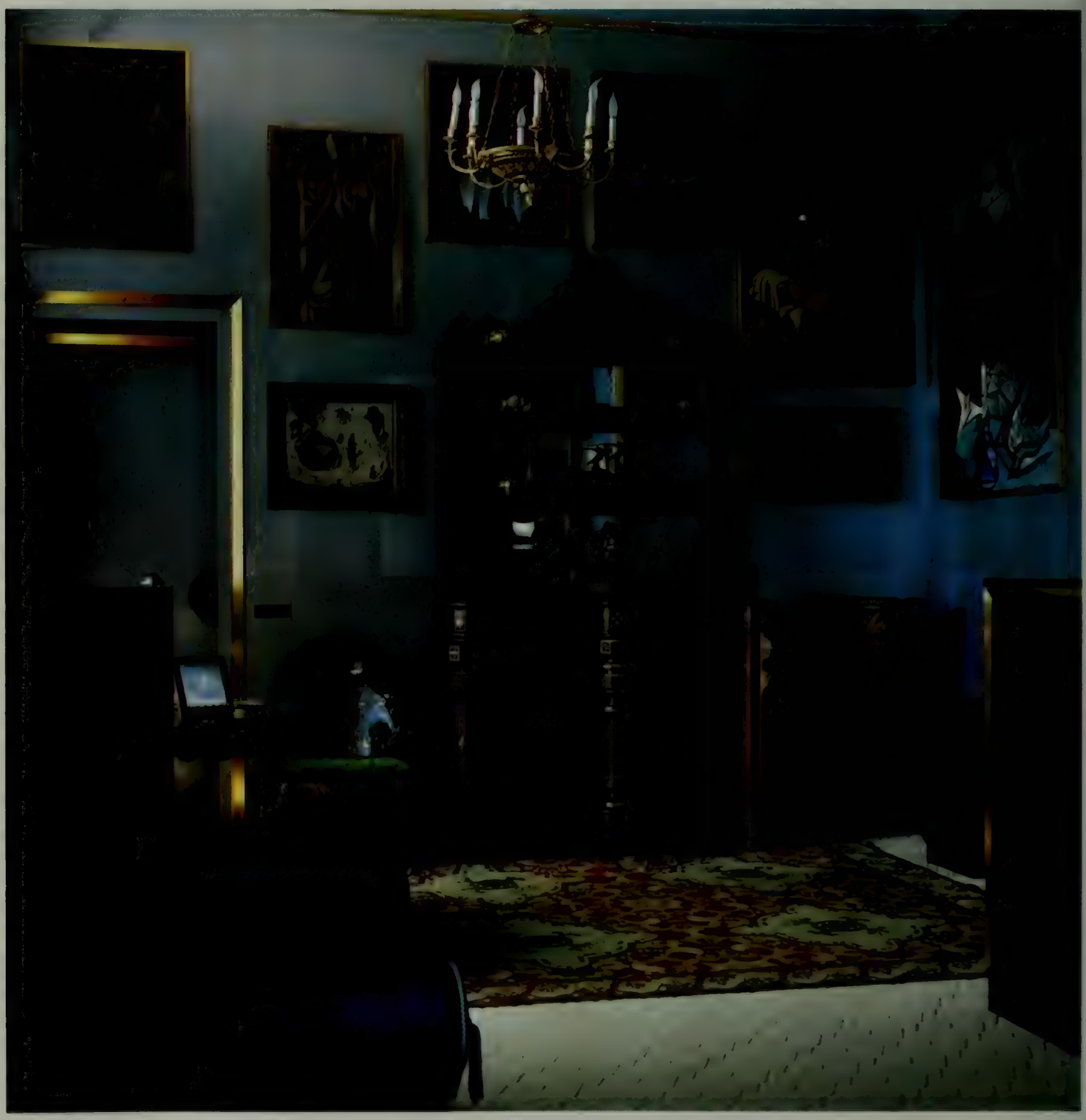
The collecting will never stop, and like all great private collectors, Don Bartolomé March is faced with one



LEFT: Spanish art prevails in a small Sitting Room, where a medley of 19th-century paintings join sculptures by Juan de Avalos. Illustrating the collector's predilection for unusual furnishings, a contemporary table sculpted by Xavier Corbero unites function with a stylized play of waves and dolphins. The cool hue of the antique Chinese rug accentuates the inviting warmth of an 18th-century French sofa and fauteuils. ABOVE: In the Library, harlequin draperies and *faux-marbre* detailing afford a bold geometric backdrop for a unique ensemble of objects. Intrinsic to a stainless-steel table by Corbero, projecting wings and glistening balls afford two levels of sculptural surprise. Nineteenth-century French chairs offer a poignant contrast, enchanting the imagination with intricate ornamental beadwork. Decorative Mozarabic plates, crowning a fanciful bookcase, exemplify indigenous designs during the period of Moslem influence in Spain. A portrait of Don Bartolomé's mother presides amid books and Berrocal sculptures. Iberian artistry sounds a delicate note in an antique amphora.

great problem, and it is a problem of some magnitude. How is such a wealth of art to be housed and lived with comfortably? Paintings and sculptures, if they are to be displayed to best advantage, have to be properly situated and lighted with care. The requirements for a collection do not always mesh with the more ordinary demands of domesticity. In the past, Venetians overcame this problem by asking Tiepolo to paint the walls of their villas. And Don Bartolomé March, in his garden, where no one need live, has created the perfect alfresco gallery. In the house, however, where he lives and has other elements of his collection, the challenges were rather more demanding. Yet the enthusiasm of the owner, the décor by Pierre Delbée and the warm colorful murals by Robert Llimos have combined to create not only a gallery—but a home. □







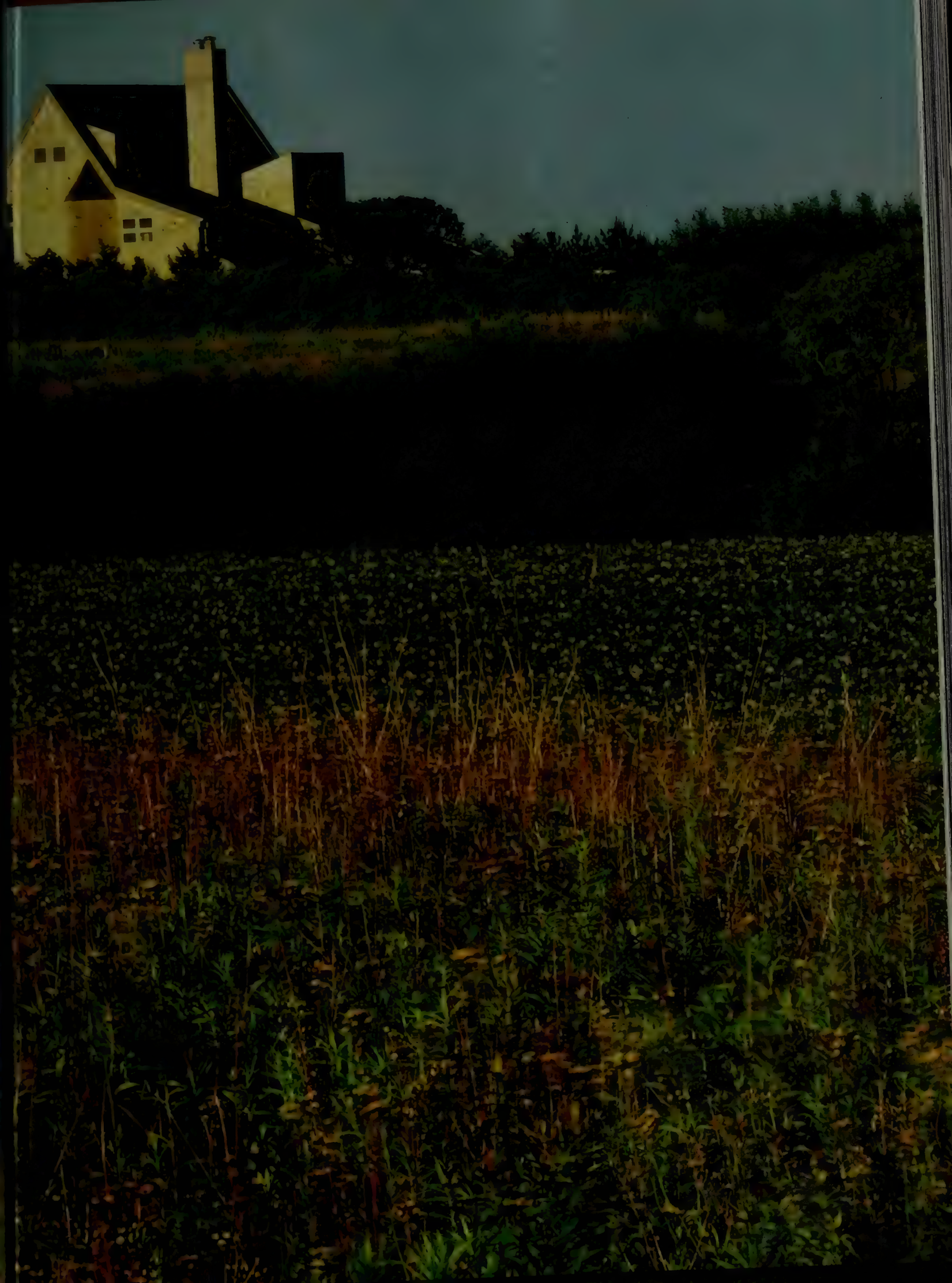
OPPOSITE BELOW: In the Sitting Room, luminous wallcovering and brass detailing provide shining foils for Cubist and Surrealist paintings by Oscar Dominguez, Max Ernst, Leonor Fini, Léger, Magritte, Picasso and Tanguy. Elaborately ornamented Napoleon III chinoiserie appointments contribute dark mystery, while the English needlework rug adds vibrant color. OPPOSITE TOP: In a Sitting Room vignette that illustrates Don Bartolomé's comprehensive aesthetic, an evocative Léger canvas joins Francisco Baron's *Soul of a Horse* and an abstract sculpture by Alfaro. LEFT: A large Cubist painting by Antoni Tapies and a wood sculpture by Alberdo are artistic highlights in the Master Bath. A globe-shaped Napoleon III toiletry cabinet and an English buttoned stool exhibit fanciful forms. BELOW: A meticulous interaction of complementary colors and Chinese fretwork motifs orders the Master Bedroom. The brass tester bed and ornamental surround designed by Xavier Corbero establish an eloquent frame for Dalí's *Atomic Christ;* gilded stone bedside tables are by Corbero's son Xavier. Self-portraits by Francis Bacon inject austere poetry.



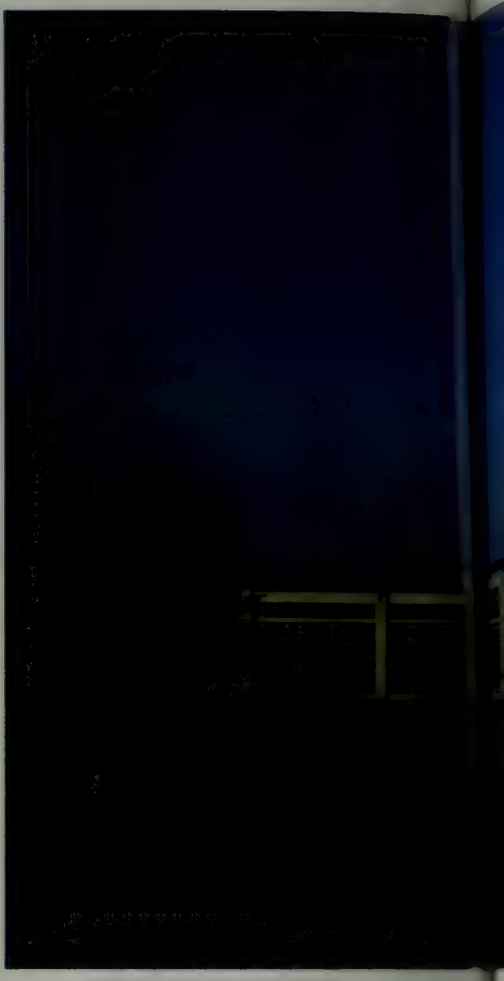
Architecture: Jaquelin Taylor Robertson

PHOTOGRAPHY BY NICK WHEELER
TEXT BY CAROL VOGEL











THE SHINGLE STYLE developed as an attempt at simplifying and opening up the ornate conventions of Victorian architecture, as summer colonies began to be built in America in the 1870s. In the Northeast, this relaxed, rambling style had a direct ancestor in the classic New England saltbox. Instead of the tiny, taut cottages built by farmers whose main concern was keeping out winter's harsh winds, the new residents wanted houses that allowed them to



Architect Jaquelin Taylor Robertson's design for a contemporary Shingle Style house in East Hampton, Long Island, provides a tradition-inspired context for living by the sea. PRECEDING PAGES: Seen across the fields, the house is a gentle presence silhouetted against the sky. TOP LEFT AND ABOVE: The entrance façade presents a long sloping roofline ending in a tapering wall of latticework, which is used throughout the design to orchestrate patterns of light and shadow. ABOVE LEFT: The rhythmically diagonal profile gives the structure a sense of rootedness. LEFT: The snug shingle sheathing and small windows of the bedrooms and studio resist harsh winter winds.



enjoy the open feeling of summertime at the seashore. Clearly, these breezy Shingle Style dwellings, with their commodious porches and large bay windows, were meant to be used in the summer months by people who spent their winters elsewhere. This style, well suited to places like East Hampton, carries with it both tradition and manners. It might almost be called the American version of the English country house.

Architect Jaquelin Taylor Robertson has designed a new house in East Hampton that absorbs both the saltbox and the Shingle styles. In modeling it after early houses in the area, Mr. Robertson says he had a specific 1735 saltbox house in mind. It is clear to see how the architect took this simple form and adapted it, in his own way, to the amenities of life in a summer colony. As he explains, "The precise moment when the saltbox began to develop into Shingle Style has always fascinated me—the gradual relaxation of what was really a very brutal architecture."

From the front of the house, a high gable silhouetted against the dunes slopes dramatically, recalling the classic saltbox profile. But this design is not without surprises: In the middle of the gable is a square oculus, cut out with great precision, giving the façade a look of openness. "When it is lighted up at night, the façade looks like a jack-o'-lantern," says Mr. Robertson. "You see not just the outer shell, but the warm glow of the interior shining through."

Another pleasing feature of the Shingle Style house is the way in which it reacts to light. Unlike a modern white house, which simply reflects light, the wood shingles absorb it, so that the textures and colors change continuously throughout the day. "The key to all houses, in fact the key to all architecture, is light," says Mr. Robertson. "Very consciously, this house was designed to maximize the way in which light changes spaces and produces patterns." Throughout the house, both inside and out, Mr. Robertson has devised a theme of latticework, which is not just a decorative device, but also acts like an "orchestra conductor"—to use his term—playing with light by breaking it up, making patterns, and projecting it in different directions in the building.

Perhaps the most personal form of architecture is that of the single-family house, because it mirrors not only the taste of the residents for whom it was built, but also the personality and feelings of the architect. Here we see two of Mr. Robertson's distinctive qualities: the well-known city planner (he has been director of midtown planning and development for the City of New York, and New York City's planning commissioner. He is also known for the 1200-acre new capital he designed for Tehran—a project eventually overtaken by

events) and the man of inherent elegance and taste. "I grew up with two traditional cultures—Peking, the most beautiful city in the world, and Virginia, a place with wonderful eighteenth-century houses, which are very simple and enormously strong. I cannot escape the experience of having been transformed by what is real and what is lasting."

Mr. Robertson has combined these personal elements in the simple yet sensible plan of the house. Mapping out a scheme that has the precision of a city's traffic pattern, the architect has devised a system of staircases in keeping with the manners of East Hampton life and the needs of a family with three children. "An outside staircase leads directly to the porch on the second floor, so that it is possible, after a day of tennis, to come home and entertain friends for a drink at sunset without going through the house," he explains.

This plan also divides the two very separate lives being lived here simultaneously. Downstairs—the children's area—is a set of loosely connected spaces including the kitchen, a set of children's bedrooms designed like bunks on an ocean liner, and dining and play areas.

Upstairs, life in the parents' domain is centered around the large porch and bay windows, in the traditional Shingle Style manner. To the right of the front door, an inside staircase, which runs in the same parallel slot as the one outside, is designed so that in the winter or on a rainy day it is easy for visitors to reach the living room and completely avoid the domestic life downstairs.

These architectural devices also recall the origins of the Shingle Style. There is a duality in this design: On the north side of the house, where the children's rooms are placed, the building is in keeping with the character and purpose of the saltbox. The windows are deliberately small and almost primitive, to protect the house from strong north winds. This is also the functional portion of the design, which includes the service court and







OPPOSITE TOP: Parallel indoor and outdoor stairways begin near the Main Entrance. Their location on the edge of the plan helps to preserve a separation between the kitchen/family/children's areas on the ground floor and the adult living quarters above. OPPOSITE MIDDLE: On the second floor, the Living Room's openness and broad sweep of windows restate Shingle Style traditions. OPPOSITE BELOW: Off the living room, at the core of the house, is an Inglenook with light-filtering latticework. ABOVE: The taut shingle skin has been cut away at one gable and along the side that faces the ocean, revealing—in the architect's words—"an inner, recessed glass pavilion"; at night, when the house is illuminated, it suggests a jack-o'-lantern. RIGHT: An axonometric drawing illustrates the modern treatment of the shingled shell.





Urban Clarity and Balance

The Thrust of Simplicity

INTERIOR DESIGN BY ANGELO DONGHIA
PHOTOGRAPHY BY JAIME ARDILES-ARCE

THE WORK OF ANGELO DONGHIA, one of New York's most admired interior designers, always has an interest above and beyond the immediacy of the project at hand. Perhaps it is a certain note of clairvoyance that adds the spice, the sense that the designer's direction at any given time is a barometer of wider trends and issues—some suggestion of the future. Like all original sensibilities, Mr. Donghia's talent lies, in part, in the skill with which he catches a mood that is barely perceptible when a new assignment is begun, a mood that often begins to flower as his work is completed. Naturally, the work itself helps bring this phenomenon about.

A good example of this particular syndrome is the elegant apartment to which Mr. Donghia has just put the finishing touches at United Nations Plaza, the twin-towered complex that offers a rare New York quality: an architecturally distinguished building that is also at the pinnacle of residential fashion. It is not surprising to learn that the designer has already completed twelve apartments in these buildings, his poised approach to design matching the international atmosphere and underplayed sophistication of the locale. "And, of course, this means that by now I'm absolutely familiar with all the particular idiosyncrasies of the architecture, and know how to turn them to advantage," he says. "In addition, the owners have been clients of mine for a very long time. In fact, some twenty years ago they were my first! This is the fourth residence I've done for them, and I might add that we've all grown together over the years, and this is certainly the most subtle and complex example of my work for them."

In many ways, too, the apartment is a summing up of the distance the designer has traveled over the intervening years. For this is a work of confident maturity. Its resonances are rich and deep, its effects achieved with skill, and, above all, it is *complete.*

This sense of ultimate polish is rooted in the designer's careful analysis of space and his swift response to the problems at hand. "First of all, it is important to realize that while the location is incomparable and the views wonderful, I had to deal with an incredibly intense light." Accordingly, the windows are all carefully shaded—with blinds that are motorized to give constant finger-tip control to all the possible variations suggested by the day—and the colors and surfaces of the apartment have been calculated to both take advantage of, and deflect, the light. Mr. Donghia's other concern was to disguise the undramatic proportions of the rooms. "We were lucky, in that the ceilings are nine feet high—six inches above usual Manhattan standards, and this helped a lot. But as I knew from previous experience, the spaces do tend to feel narrow." Accordingly, he placed the blinds right up against the windows, beyond the columns, and created low units to contain heating and cooling systems. They are of such elegance that they become integrated with the fabric of the room, reading rather more as luxurious banquettes of marble or brushed steel than as necessities.

A new clarity and simplicity has entered Mr. Donghia's work recently, and this is reflected in the almost Neo-Classical balance and symmetry of these rooms. "I was very much concerned with perfection here. I designed vast amounts of the detailing myself—all the hardware on the doors and closets, for instance, and

Angelo Donghia wedded meticulous technology to the sleek sumptuousness of the 1930s in his design for a contemporary New York City apartment. OPPOSITE: In the Entrance Hall, a stairway with brass handrail caracoles around a sculpture by Michael Steiner. Travertine flooring, and lacquered burl used for moldings and to line the doorway reveal, accentuate the simplified architecture. FOLLOWING PAGES: Motorized blinds afford instant modifications of light in the Living Room; reflections animate lacquered paneled walls and the ceiling covered in Gracie & Sons metallic paper. Plaid Stark carpeting repeats the tones of Vice Versa upholstery and pillow fabrics, while Tiffany glassware lends quiet punctuation. A sculpture by Arp and an Adolph Gottlieb painting reveal the owners' artistic discrimination.









all the furniture. I demanded, and received, a very high standard of workmanship and I paid great attention to all technological aspects."

It is in the handling of impeccable material, however, that Mr. Donghia makes his strongest and most unequivocal declarations. Every room has its own orchestration of color and surface. The living room, with its chocolate brown lacquered walls, its silver leaf ceiling and its rich brown wool carpet, is a tour de force that suggests an Occidental version of Japanese tonal harmony. The dining room, on the other hand, pales into the hues of natural concrete and burl. Paradoxically, the use of precious materials—the marbles, the woods, the polished materials of luxury—is never overly rich or oppressive. Again, this is entirely due to the restraint and thoughtfulness of the designer, who understands that true extravagance lies in a calibrated sense of control. "Let me name two influences that have certainly contributed to my current direction: There is the pleasure I take in the work of the middle and late 1930s. The soft burl woods, the use of indirect lighting, the unobtrusive marbles all reflect that particular period. Oddly enough, my other influence is nautical. The ocean liners of the 1930s—with their round-cornered rooms, their use of brass trim, their overall sleekness—influenced me greatly."

But it is largely his polished working-out of the problems of a well-considered way of life that marks this apartment as a characteristic Angelo Donghia creation. It is this—and the additional excitement of watching a designer charting a course that is at once simpler and more complex than anything he has done before—that marks these rooms as being of more than passing interest, almost guaranteeing the work a significant influence on the taste of the 1980s. □

—Peter Carlsen

OPPOSITE: Recessed in ceiling coves, cool cathode lighting creates radiant drama in the Dining Room. A Calder lithograph, resting against the bronze-mirrored wall, adds another blaze of color. Sparkling glass accents include candlesticks from Tiffany, while a shallow bowl from Ambienti bears festive flowers. ABOVE: The Master Bedroom offers a paean to inventive lighting, with fixtures enclosed in the brushed-steel and brass radiator covers. Affording a neutral complement are carpeting from Stark, and Vice Versa's wallcovering and upholstery fabric. A Douglas Abdell sculpture merges with a window's dark cityscape.

Art: The Winter Scene

Snow Provides the Palette

TEXT BY ROBERT D. ATKINS







OPPOSITE ABOVE: *The Checkered House,* Anna Mary Robertson Moses (Grandma Moses), 1955. Oil and tempera on masonite; 18" x 24". © 1973 Grandma Moses Properties Co. A remembrance from childhood springs to life with naïvely rendered and vividly colored animation. Galerie St. Etienne, New York. OPPOSITE: *Boys with Sled, Washington Square,* William Glackens, circa 1908. Oil on canvas; 12" x 16". A member of the Ashcan School, Glackens later applied an Impressionist palette to his sketchily brushed works, as in this New York scene. James Maroney, New York. ABOVE: *The White Pine,* Andrew Wyeth, circa 1939. Watercolor on paper; 22" x 30". Washes of resonant tonal contrast convey the crispness of a winter countryside. Christie's, New York.

PAINTERS, unlike their versifying counterparts, have carried on an uninterrupted love affair with winter lasting no less than five centuries. Try to imagine a painting in which snow is treated as anything but a picturesque carpet of white. Yet, curiously, winter's reputation has long suffered at the hands of poets. In *A Winter's Tale,* Shakespeare opined that "a sad tale's best for winter." He asserted elsewhere that "winter tames man, woman and beast." This theme appears throughout English letters. Wordsworth's variation is typical: "Like an army defeated the snow hath retreated." About as upbeat as poetic sentiment on the subject becomes is Anne Bradstreet's aesthetic perception of the wind-chilled snowy season: "If we had no winter, the spring would not be so pleasant."

What is it about winter that has intrigued so many painters for so many years? Consider first that snow may be regarded as the most romantic of all natural phenomena—one that rapidly and mysteriously disguises and transfigures, then disappears. For an artist, the fascination might be the pleasures of depicting a world temporarily but totally transformed. Or perhaps the challenge of capturing the light reflected from snow-covered surfaces accounts for some of the age-old appeal.

Surprisingly, the first known painting of snow in the West treats the frozen substance simply and matter-of-factly. Part of the famous illuminated manuscript *Les Très Riches Heures du Duc de Berri,* this







OPPOSITE ABOVE: *'When Snow the Pastures Sheets'*, Joseph Farquharson, 1895. Oil on canvas; 28" x 36". Silhouettes of barren trees and foraging sheep delineate a snow-filled pasture with light and shadow play. Richard Green, London. OPPOSITE: *Meules, effet de neige, le matin*, Claude Monet, 1891. Oil on canvas; 40" x 25½". Haystack images, ever changing with the hour and season, were transformed by Monet into a snow-dappled painting of infinite subtlety. Acquavella Galleries, New York. ABOVE: *Winter Landscape with Figures on a Frozen River*, Frederik-Marianus Kruseman, 1853. Oil on panel; 16⅜" x 23⅛". Luminous winter light intensifies the forms of village skaters and the surrounding Dutch landscape with glowing clarity. Richard Green, London.

earliest snowscape was created by the Flemish Limbourg brothers, around 1415, for the French king's unscrupulous brother. The snow appears on the calendar page for February as the rather inconspicuous backdrop against which the industrious well-ordered life of a small village is played out. Surely an inauspicious beginning for a subject that would become tremendously popular a short century and a half later!

After 1415, the Dutch and Flemish continued to draw up the rules when it came to snowscapes. In Hieronymus Bosch's hallucinatory visions of heaven and hell, ice and snow, like everything else, represent moral truth or philosophical ideal. When Bosch painted a bizarre creature ice skating, it literally embodied the expression "skating on thin ice."

Bosch, although influential, was pretty much out on his own artistic limb. His mid-sixteenth-century heir, Pieter Brueghel the Elder, determined the course of all snowscape painting to come. He brings us the first known painting in which winter is truly the subject. Instead of Bosch's spiritual symbolism, Brueghel helped pioneer both the independent landscape and what is now called "genre" painting—the depiction of everyday life for its own sake.

These two directions, genre and landscape, continue to dominate painters' treatments of winter to this day. During the seventeenth century in Holland, the age of Rembrandt, a







OPPOSITE ABOVE: *One Horse Open Sleigh*, Scott Leighton, 1893. Oil on canvas; 17¼" x 23¼". Dark and light landscape patterns meld dramatically with the arrested motion of horse and driver. Graham Gallery, New York. OPPOSITE: *A Wintry Landscape*, John Whorf, circa 1930. Watercolor on paper; 14½" x 21¼". Falling snow veils the horizon of this delicate expression in which line demarcates land from water and softly renders a stand of trees. SKT Galleries, New York. ABOVE: *Columbus Circle*, Guy Wiggins, 1930s. Oil on canvas; 25" x 30". With poetic observation, a snowy city scene is infused with a range of atmospheric tonalities. Galleries Maurice Sternberg, Chicago.

brisk trade in wintry genre scenes flourished, picturing activities ranging from skating to ice fishing. The genre approach lives on in the work of tradition-minded twentieth-century artists like Grandma Moses.

For the last two hundred years, however, the snowscape has proven the more popular approach to the theme of winter. Nineteenth-century Romantic painters like Turner and Delacroix were drawn, in their own words, to the season's "sublime and terrible" aspects—the avalanche and the blizzard. Twentieth-century painters like Andrew Wyeth have chosen to depict winter's gentler, pastoral, and generally rural face.

Happily, it is unlikely that winter genre scenes will ever be updated to include snowmobiles, or that the repertoire of the snowscape will be expanded to include urban slush. Their charm is the charm of an idyllic, more rural past, intertwined with the bounties of the land. Whether snowy winter scenes fall in or out of fashion, it's probable that they will be with us as long as there is art. □

Robert D. Atkins, critic and reviewer for a variety of national art publications, is a lecturer in art history in the San Francisco Bay Area.



Historic Houses: England's Helmingham Hall

Ancestral Home of the Tollemache Family

PHOTOGRAPHY BY DERRY MOORE





HELMINGHAM HALL stands within its wide moat in one of the last Tudor deer parks in England. The landscape of East Anglia, in which it is situated, is familiar from the paintings of Constable and the Norwich School, and today there are still the same slow rivers, twisting lanes, flint churches and color-washed houses in the villages. Indeed, the ancient oaks in the park at Helmingham, some probably 900 years old, were painted by Constable. In his time, as today, the drawbridge is raised each evening as the deer come closer.

There have been Tollemaches at Helmingham from as early as 1480 to the present, and the story of the house and its contents is a reflection of the story of their fortunes. The present building dates from about 1500, when they had been local squires for some generations. Their fine new house was visited by Queen Elizabeth I, in 1578, when she attended the christening of her godson, one of the Tollemache children. There is a family legend that the boy had died the previous day, but that his lips were rouged and the ceremony proceeded as if nothing had happened. On this visit the queen gave Mrs. Tollemache a lute, made by John Rose. It is a rare treasure.

In 1610, the head of the family, Lionel Tollemache, was knighted by King James I, when that monarch created the order of baronets. Another Sir Lionel married Elizabeth Murray, whose father had been whipping boy to Charles I and subsequently created earl of Dysart. She brought her fortune and title to the Tollemache family. During the interregnum she operated the Royalist Society of the Sealed Knot, from the

Built in 1500, Helmingham Hall, a Tudor manor house in Suffolk, crystallizes five centuries of English heritage. The present Lord and Lady Tollemache perpetuate family history, maintaining the beauty of their ancestral home. LEFT: Mid-19th-century refurbishments include the façade's interlacing brickwork, stepped gables and stone-mullioned windows. Pegasus—the Tollemache family emblem—keeps watch over the garden, while a stairway heralds the natural luxuriance of an English park. ABOVE AND ABOVE RIGHT: A cast-iron bridge spans the wide moat. Its drawbridge, raised every evening, deters encroaching deer.

Here the pattern of five centuries of English life is close to the surface.



house—dangerously deep in the center of Cromwell's heartland. She was reputedly a double spy—even Cromwell's mistress. Certainly her influence with Cromwell enabled her to keep her two estates, Helmingham and Ham, intact through troubled times, and to get her second husband, the duke of Lauderdale, out of the Tower of London. After her there were four more Lionel Tollemaches, earls of Dysart, living consecutively at Helmingham. The fourth earl made the Grand Tour of Europe, and later created the finest rooms.

By 1840, however, the house was in disrepair. John Tollemache, member of Parliament for Cheshire, brought in the architect Anthony Salvin, who rebuilt most of the house and added the west and south gabled brick façades. These, together with the cast-iron bridges across the moat, to a large extent make for the present character of the exterior, just as the two architecturally planned villages characterize the immediate neighborhood. In 1950, another John Tollemache, the present Lord Tollemache's father, again found the house in a bad state. Indeed, following World War II, when other properties were being demolished, he painstakingly mended and restored

RIGHT: The Great Hall is resplendent with the exposed wooden structural elements that typify Tudor architecture. A large 1615 painting of Sir Lionel Tollemache presides over other family portraits, armor, and an exotic tapestry landscape. The overmantel portrait portrays the knight's three children. Turkish rugs pattern the stone floor, setting off a 17th-century caneback chair. ABOVE: In the Dining Room, a rare set of fourteen elaborately carved chairs attend the generous table, circa 1800, while dark wainscoting underscores stately portraits of Tollemache ancestors. Japanese covered vases and Chinese porcelains contribute floral luster.











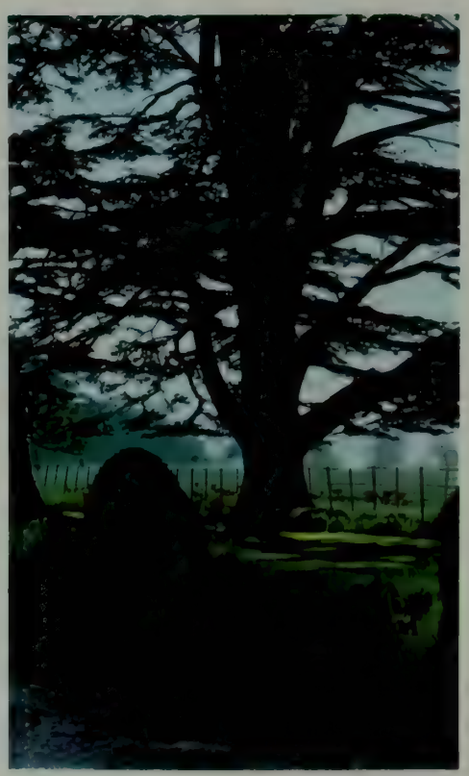
LEFT: In a small Drawing Room, ornamentation after the style of William Kent reflects the Classic Revival in 18th-century England. Corinthian architectural detailing provides an unusual backdrop for Chinese porcelains, Dutch commodes and English chintz. Busts of Roman emperors and Greek philosophers crown the festive decorative medley. A Jan Siberechts landscape adorns the overmantel. TOP: In David Mlinaric's recent design for a Guest Bedroom, Japanese matting perpetuates the time-honored European tradition of using straw as a floor covering. English chintz and brightly painted walls introduce cheerful natural tones. ABOVE: In another Guest Bedroom, glazed paint, covering walls and a portion of the ceiling, complements Indian rugs and English chintzes, including the patchwork bedcover. The painting of trees is by Sir Alfred Munnings.



almost every part of Helmingham.

The present Lord Tollemache feels a strong dynastic sense, yet in no way considers that his house and collection cannot be adjusted to suit his present way of life. "Helmingham doesn't pretend to be magnificent or grand," he says, "but it is unique because of its association with one family. The way we try and live in it now is first and foremost as a home. Without the family living here, it would just be another museum."

He and his wife started their improvements in 1975, by sorting through and rearranging the contents of all the principal rooms. In this way they became familiar with, and fond of, their possessions. Each year they decorate two or three rooms, but only those that need to be decorated. They love the house as it is and are careful to respect its old atmosphere and beautiful contents. However, above all, it is a home, organized and run with great skill and style by Lady Tollemache. It is as suited to daily family life as to weekend festivities.



TOP: Delicate gates preface the timeless beauty of Helmingham's garden. ABOVE: The garden moat, fecund with waterlilies, borders the cedar, yew and apple walk. For centuries, deer have grazed peacefully in the 400-acre park.

"I think we are lucky with Helmingham," she explains, "in the respect that it adapts quite easily for entertaining, whether a cozy supper for four or dinner for twenty-four."

Lady Tollemache's interests also extend to the gardens. Moated like the house, and walled, they date from 1721, a compatible mix of herbaceous borders, vegetables and fruit. The moated site derived from a Saxon animal stockade adjacent to the house. It is sheltered by fully grown cedars and yews, and the moat is crossed by bridges on the main axes. There are iron gates and some of the watering is done from eighteenth-century lead cisterns.

There are many great houses in England that are larger and grander, but comparatively few where the pattern of five centuries of English life is so close to the surface—even fewer where life in the house goes on much the same as it always has. □

—David Mlinaric



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continued from page 139

hurricane cellar. On the other side, however, the large bay windows and an open porch typify the center of summertime pleasures. Historically, this is one of the ways in which the Shingle Style developed—the tough outer shell of the saltbox gradually relaxed and was eroded by porches and bay windows. The rigid demarcation of inside and outside is now softened, so that it is possible to stand at the bay window and feel part



The Entrance Hall in Mr. Robertson's design is a forecourt for a house-within-a-house: the shuttered inglenook and those areas below.

of the wide beach landscape beyond.

Clearly, this house does not derive its style from what is called Postmodernism. As the Postmodern house makes allusions to the past in a self-conscious way—with cutout columns and humorously exaggerated forms that are quotations, symbolic references to past styles—this house follows tradition with integrity. As the architect explains: "I am not interested in trends. I would have designed this house the same way before Postmodernism as after. For me, it's not an issue." Mr. Robertson's design is built for the same reason Shingle Style summer houses were built a hundred years ago—for the particular brand of American country life at the seashore. □

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Documentary Fabrics and Wallcoverings

by Jeffrey Simpson



Werner Stegemeyer

THE DISCOVERY OF POMPEII in 1748 precipitated a feverish interest in antiques in Europe. During this age of Neo-Classicism, philosophy and art harked back to classical ideals of the ancient world. When Pompeii was uncovered, the order, balance and symmetry of Greece and Rome, appreciated in the abstract since the Renaissance, suddenly stood revealed in architecture and decorative arts. From that point on, contemporary design was profoundly affected.

This appreciation of ancient decorative arts meant that, for the first time in history, objects from the past were valued as much as statues or paintings. And these designs were imitated as well as cherished.

Because the preservation of beautiful fabrics began as long ago as the eighteenth century, fabrics made of pure linen, cotton, silk and painted canvas fortunately have been cherished all the way from white clapboard New England mansions to soigné Parisian drawing rooms.

When lengths of fabric, draperies, or the upholstery of chairs were discarded, often a sentimental family





As a departure from designs that are the products of the artist's world or his imagination, these fabrics and wallcoverings are reproductions or reinterpretations of historic design motifs. The fabric houses' archives provide the artists with a wide range of decorative subjects and ensure the preservation of many traditional patterns. A lovely illustration of this derivative process is Gracie's *SY-112* (top), a handpainted wallpaper inspired by 18th- and 19th-century wallpapers made for China's flourishing export trade. Available as a special order, with a variety of changes, *SY-112*'s vivid flowers and multicolored birds accurately reflect the delicate lyricism of Chinese nature paintings. From another place and period, Clarence House's mythical *Barbizon* (above) recalls a 16th-century French tapestry's collection of fabulous birds and beasts. A 100% cotton, *Barbizon* comes in five different background colors, with or without a glaze.



ABOVE: In *Les Tableaux Chinois*, access to the original handcarved blocks enabled the artists at Clarence House to reproduce, with great accuracy, 19th-century England's interpretation of an 18th-century handpainted Chinese silk document. Quaint Oriental figures perform their tasks within colorful scalloped frames, and portray, in a gentle association with birds, animals and insects, the Far Eastern influences on the Western decorative arts. Printed in Switzerland on 100% cotton, *Les Tableaux Chinois* is available in three color combinations that are faithful to the 18th-century shades. LEFT: A refreshing potpourri of delicate flowers and herbs, Schumacher's *Wavertree Filler*, from their South Street Seaport Collection, takes its inspiration from floral prints imported on clipper ships to New York's waterfront docks. Uncluttered bouquets display a simplicity of design that can be ordered in fabric and wallpaper, in five colors.

continued on page 170



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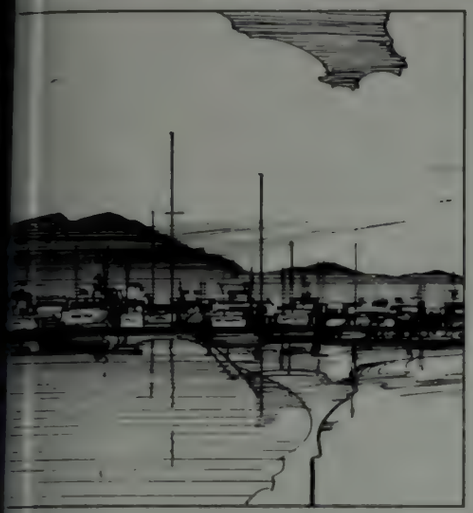
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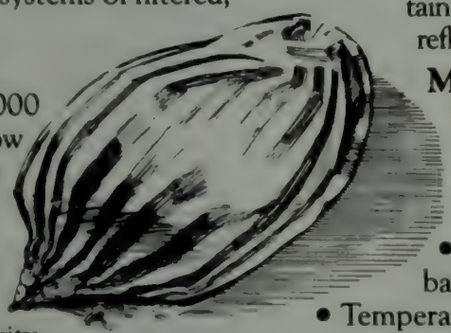
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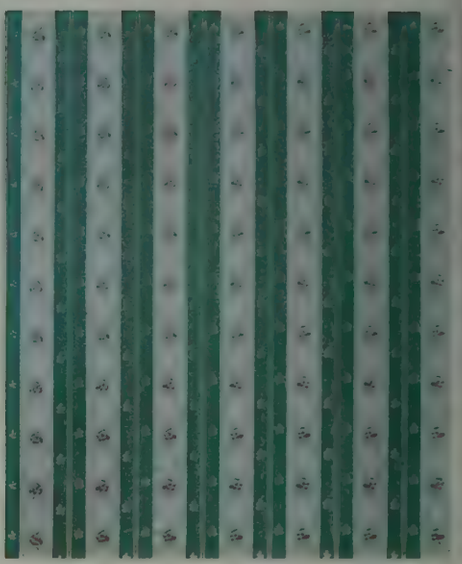
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Documentary Fabrics and Wallcoverings

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In Boussac of France's *Gemmer*, the designer, like a careful gardener, pruned the trunks and flowers of a heavy Victorian print in order to lighten the weighted effect of the original pattern. An all-cotton fabric, *Gemmer* can be ordered in five exotic color combinations.



Stripes and nosegays combine in festive regimentation in Boussac's documentary sateen, *Ecomoy*. Borrowed from an embroidered 19th-century brocade, the fabric's subtle shading and weave echo the nuances of its predecessor with quiet precision; available in four colors.



Taken from an 1860s reproduction of a 17th-century pattern, Schumacher's *Grand Baroque*, in fabric and wallpaper, celebrates the rigorous gestures of late-Victorian taste. Lusty chains of flowers overwhelm the backdrop and give vitality to the design, which is available in four color variations.

member kept scraps or swatches of material. These bits of material, many now filed and coded in the library collections of decorative arts museums, are known as "documents," and designers, sometimes working in collaboration with a restoration project, create precise modern equivalents of the document. Or a contemporary designer may use the document as an inspiration or a departure point from which to create his own sense of a past period.

Whatever their degree of exactitude, these fabrics that are based on designs from the past surround us with all its colors, joys and history, woven into the present and stamped with designs for the future. □

Designs featured this month in "In the Showrooms" are available through interior designers.

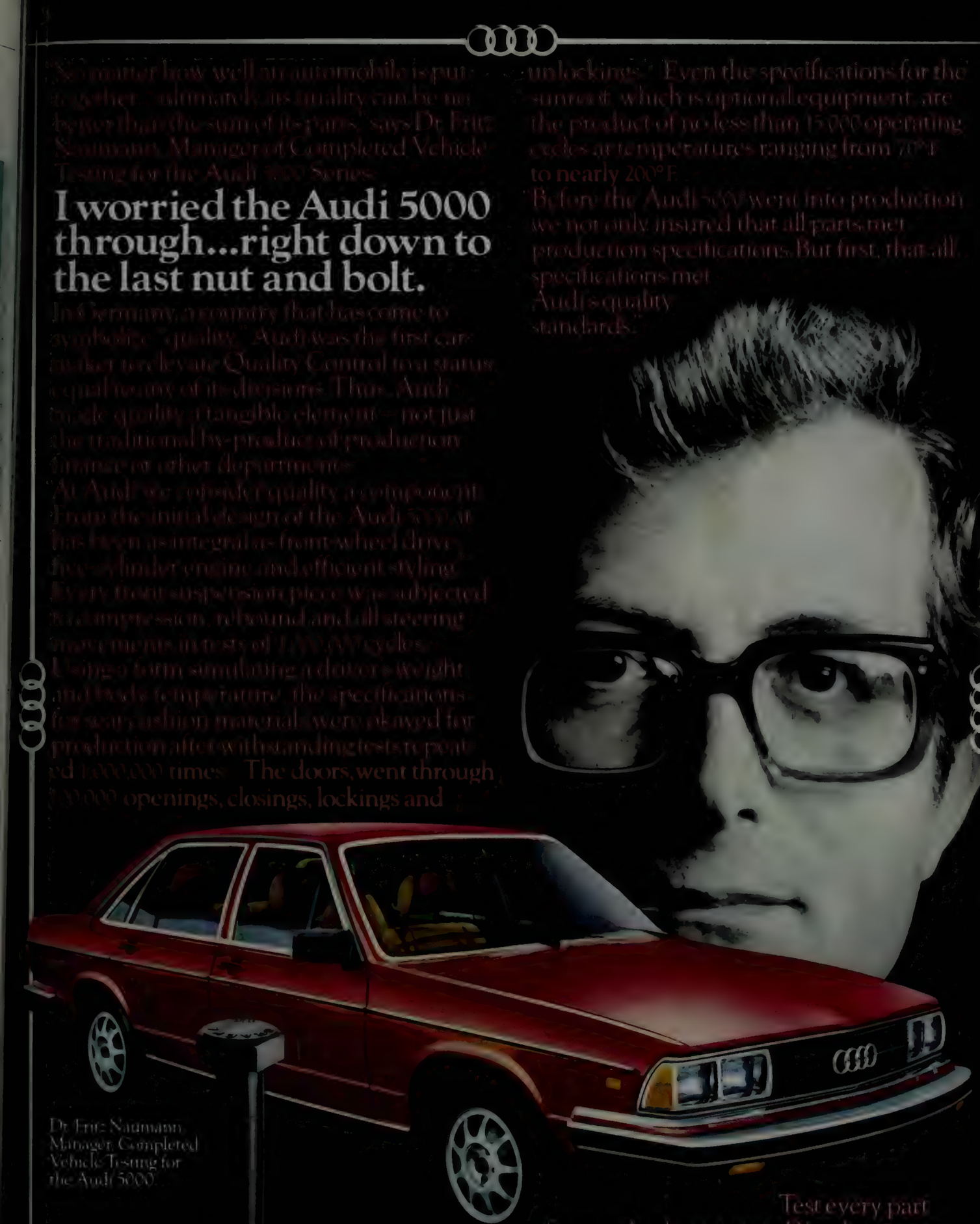
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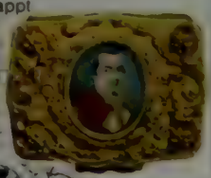
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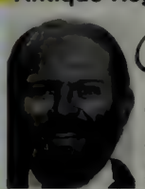
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The World of Adolfo

by Francesca Stanfill

WERE THESE ROOMS SITUATED in an *hôtel particulier* in Paris, or in some Venetian palazzo, they would come as no surprise: damask-covered walls alternating with seventeenth-century tapestries; pillow-strewn Empire beds; floors covered with silky Oriental rugs; commodes massed with books, porcelain, odd bits of ivory. These might be the sophisticated spaces of a well-traveled nineteenth-century gentleman, or perhaps those of some romantic, bookish collector.



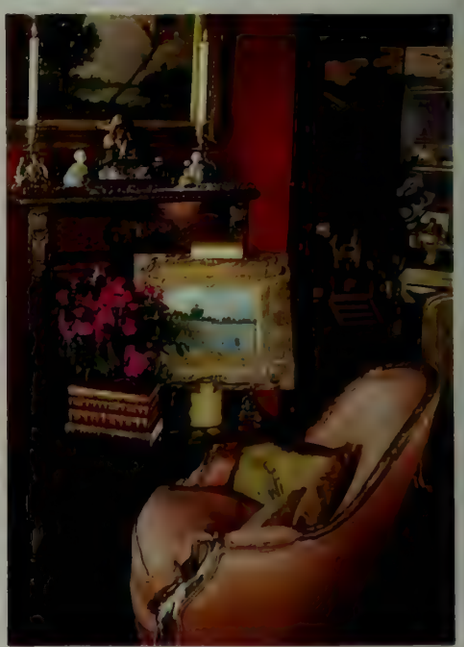
All photography: Feliciano

ABOVE: In a bedroom of his Manhattan apartment, the couturier Adolfo relaxes with his two pugs and an Italian terra-cotta greyhound. BELOW: Elephant tusks curving round a favorite Chinese jar, and a French tapestry in reflection, reveal his enthusiasm for a rich mix of objects.





Mystery, a vital element in Adolfo's interior design philosophy, is personified by an Italian statue guarding the entranceway to the salon.



Brisk landscapes—by Monet, on an easel, and Corot—generate an appreciation for the warm, cozy European atmosphere of the sitting room.

In fact, they belong to Adolfo—the gentle Cuban-born couturier who has for a number of years dressed many of the world's most elegant women. To the cognoscenti, a classic Adolfo knit suit, for instance, is something of a pièce de résistance.

The designer's apartment is his most private creation: an exotic niche in a sleek Manhattan high rise amid the upper East Side's unforgiving corridors of glass and steel. "His home has a special warmth and elegance that surrounds you," says his friend Gisèle Masson, owner of the New York restaurant La Grenouille. "It makes you feel wonderfully lazy."

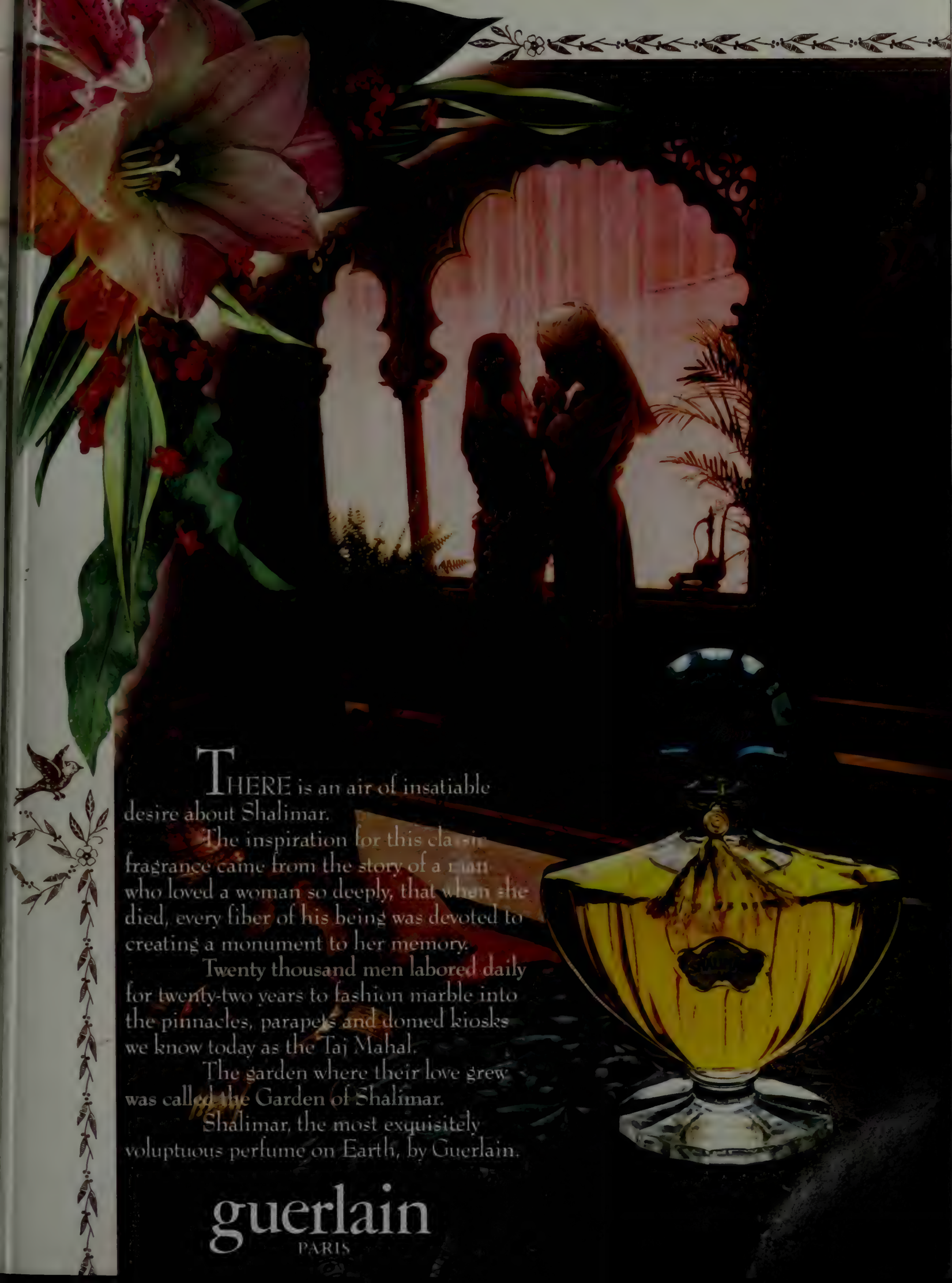
The serene intimate ambience resembles that of Adolfo's mid-town salon, with its coromandel screens and silk-covered settees. It, too, is an anomaly in its world, for most of Adolfo's colleagues in fashion have gone very sleek: mirrored walls, Bauhaus-inspired spareness and flannel-covered platforms.

Both at home and at work the designer prefers a far more cozy and sensuous look—one that is heightened, in his apartment, by the effect of dark, lacquered walls. "It gives a wonderful and mysterious feeling, particularly at night, which is about the only time I am home," he says. "The living room has been painted with four coats of lacquer-red paint.

"I certainly know that my taste is not everybody else's," he admits. That may be the reason why he has never been tempted, as have other fashion designers, to design products for the home. "The things I like suit my style of living," he says, "and I would find it very difficult to put my name on designs I didn't believe in."

Adolfo believes in following only one rule: being true to oneself. "I don't believe in following conventions," he comments. "And the only

continued on page 180



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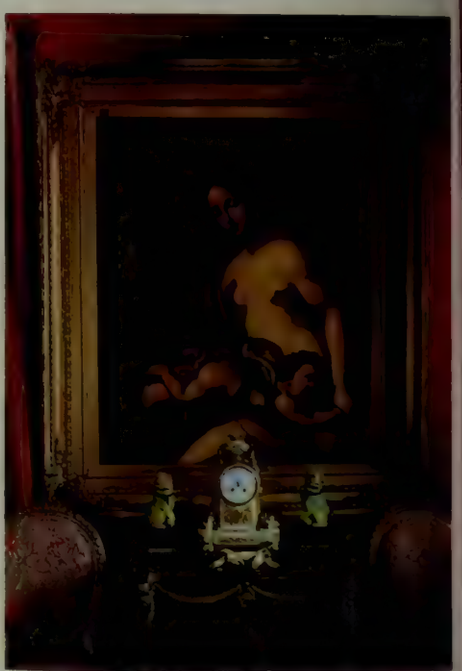
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The World of Adolfo
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rule that I know—for any kind of designing—is to follow intuition."

He is also wary of purism. "I find it far more interesting to mix—whether it's in collecting art or in collecting clothes," he says. In his own apartment, for instance, eighteenth-century Chinese porcelains coexist with atmospheric French landscapes, English portraits by Thomas Lawrence,



Serious art takes an amusing turn in Vouet's *Venus Spanking Amour,* which accompanies an ivory crab and Chinese Foo dogs in the foyer.

and classical Italian bronze statues.

His idiosyncratic attitude extends to his credo about the layout of rooms, as well. "I don't like rooms that are limited to one kind of function," he says, "or an ordinary bedroom-bedroom, or a living room that looks too stiff and untouchable. I like many little rooms with different feelings, where you might sit down at any time and have coffee or tea." Indeed, in his apartment it is difficult to tell which *is* the living room, because the two bedrooms actually resemble tiny libraries. Each has a sofalike Empire bed, crowded with cushions, and walls lined from floor to ceiling with shelves of books and

continued on page 182

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The World of Adolfo
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cherished mementos, including framed photographs of the duke and duchess of Windsor, and a fanciful collage by Gloria Vanderbilt.

Obviously Adolfo does not believe that "spirit of place" should necessarily influence the mood of the interior: that a modern city building, for instance, should dictate a sparse,

"I've always loved the eighteenth century."
—Adolfo

contemporary apartment. "If I lived in a loft in SoHo, I would feel perfectly comfortable in decorating it as I would a little Italian villa. It would all be a matter of my mood."

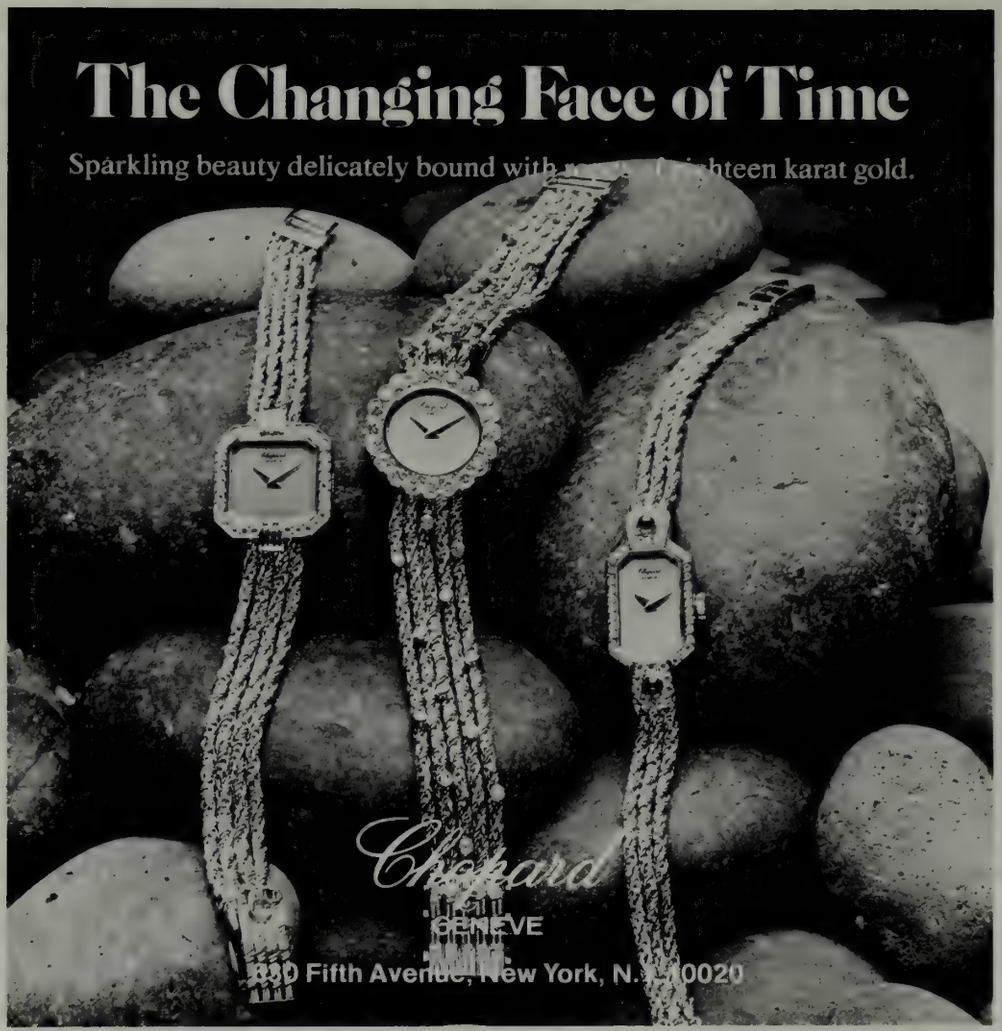
In his own case he has created a secretive "retreat" and the "feeling of almost being in Europe. I seem to be geared to the rooms of past centuries," says the designer, whose bookcases contain countless biographies of eighteenth- and nineteenth-century kings, queens and ministers of state. "And I've really read them all," he says emphatically. "They're not there just for decoration."

The remembrance of things past is, for Adolfo, the most powerful force in decoration. "I remember, as a young man, seeing the rooms in Paris of my father's friend Carlos de Beistegui. I always loved them; they were filled with the most wonderful antiques. And then, about the same time, seeing the rooms of eighteenth-century furniture at the Metropolitan Museum of Art. I've always loved the eighteenth century—in a way, it was a very modern time in decoration: the feeling of space in the proportion of the rooms, and even the furniture designs. A Louis XVI chair can be very elegant and sleek and simple."

Good design, according to Adolfo, transcends centuries or periods. It is, instead, a matter of "beautiful,

continued on page 184


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continued from page 182

perfect proportion, a certain simplicity, and of course craftsmanship, preferably by hand." In his own apartment there is scarcely a piece of modern, machine-made furniture.

The elements of lasting design are much more easily defined than another crucial factor that, to Adolfo, is quite illusive: individual style.

"Personal style is simply habit and discipline."
—Adolfo

"That's instinctive," he says, without a moment's hesitation. "Personal style is something you are born with; much of it is unconscious, simply a matter of habit and discipline.

"There are people with immense amounts of money who have no idea about elegance and style," he continues. "I've been to houses of millionaires where rooms were filled with fake flowers. Can you imagine?"

Nor does Adolfo think style in one realm—in clothes, for instance—necessarily translates to another. "They can be completely unrelated."

Taste, like style, "depends very much on the way you were raised. It's difficult to explain, and even more difficult to learn," he admits.

But—assuming one can learn—how long does it take, and how does one learn? "It may come immediately or it may take a lifetime. With taste, also, there are no rules," he answers. "That's why I think interior designers are so important. They help their clients develop a taste they might never have known they had—just as they consult a fashion designer in order to know what to wear."

Both types of designers, says Adolfo, are "messengers of taste. Each is involved in helping clients who may not have the vaguest ideas of what they want, and in showing them how to express themselves—whether with a suit or with a sofa." □

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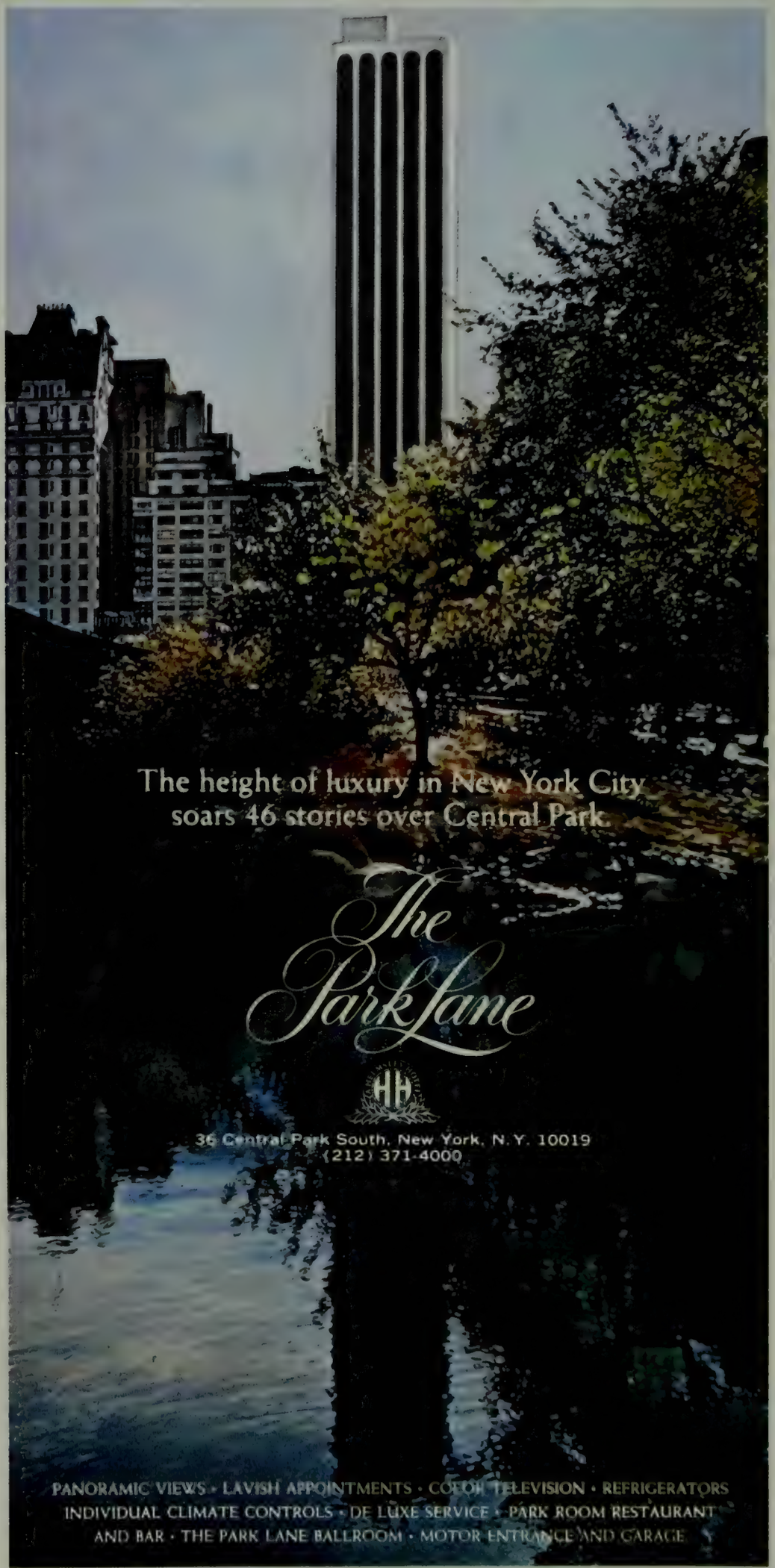
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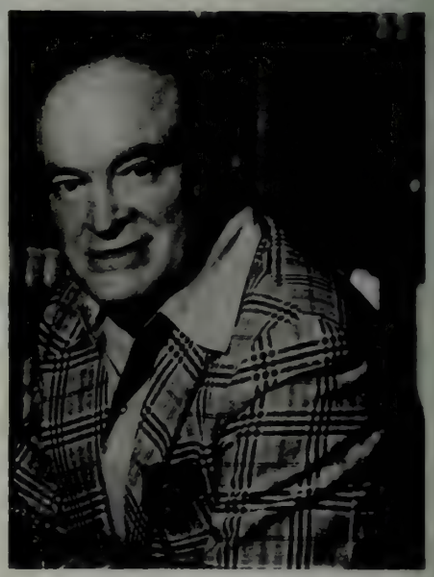




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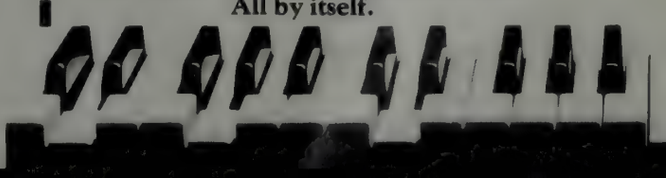
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David Whitcomb—The Designer's Choices

by David Halliday

DAVID WHITCOMB has always been an intriguing anomaly among interior designers. His work has combined elements of traditionalism with the cool pragmatism that is characteristic of minimalism, while drawing on a rich background of resources that range from folk and primitive arts to the most sophisticated and blasé products of the French court. Yet it would be unfair and dismissive to call the resultant style "eclectic." It is not. He possesses the talent to weld together into a remarkably homogenous and harmonious whole all the seemingly disconnected elements that intrigue him. It is often intensely personal work, yet absolutely suited to the right kind of client, one who is usually—on the evidence of Mr. Whitcomb's past projects—a person of discernment and intelligence, with a lively sense of curiosity about the world and its cultures. The designer is skilled in the blending of fragments from a wide dispersal of civilizations.



All photography: Feliciano

For interior designer David Whitcomb, a home in the country has sparked an interest in the pace and texture of rural life. His selection of objects tends to reflect this current preference as exemplified by a primitive Renaissance carving of a lion that he bought at auction.

All of this makes David Whitcomb's choice of objects of special interest; how does an active and critical mind—with virtually the world as its reference point—narrow its range sufficiently to reach a consensus in terms of a collection of objects?

According to Mr. Whitcomb, the answer is simple enough. "Objects are highly subjective. I believe that when it comes to picking the things you wish to surround yourself with on a daily basis, there must ultimately be only one criterion. Is it appropriate? By this I mean, what relevance to daily life and ongoing pleasures does a given object have?

"I think it would be fair to say that I favor form over color. The things I've chosen are either neutral in tone or very subtly hued. They usually follow my precept that, since an object is applied decoration in a space, it must serve the needs of that space, define its scale, create a pleasing moment, and even add some mystery.

"Another thing that I feel quite strongly about is uniqueness. I really don't trust reproductions; they lack the warmth and the organic link to

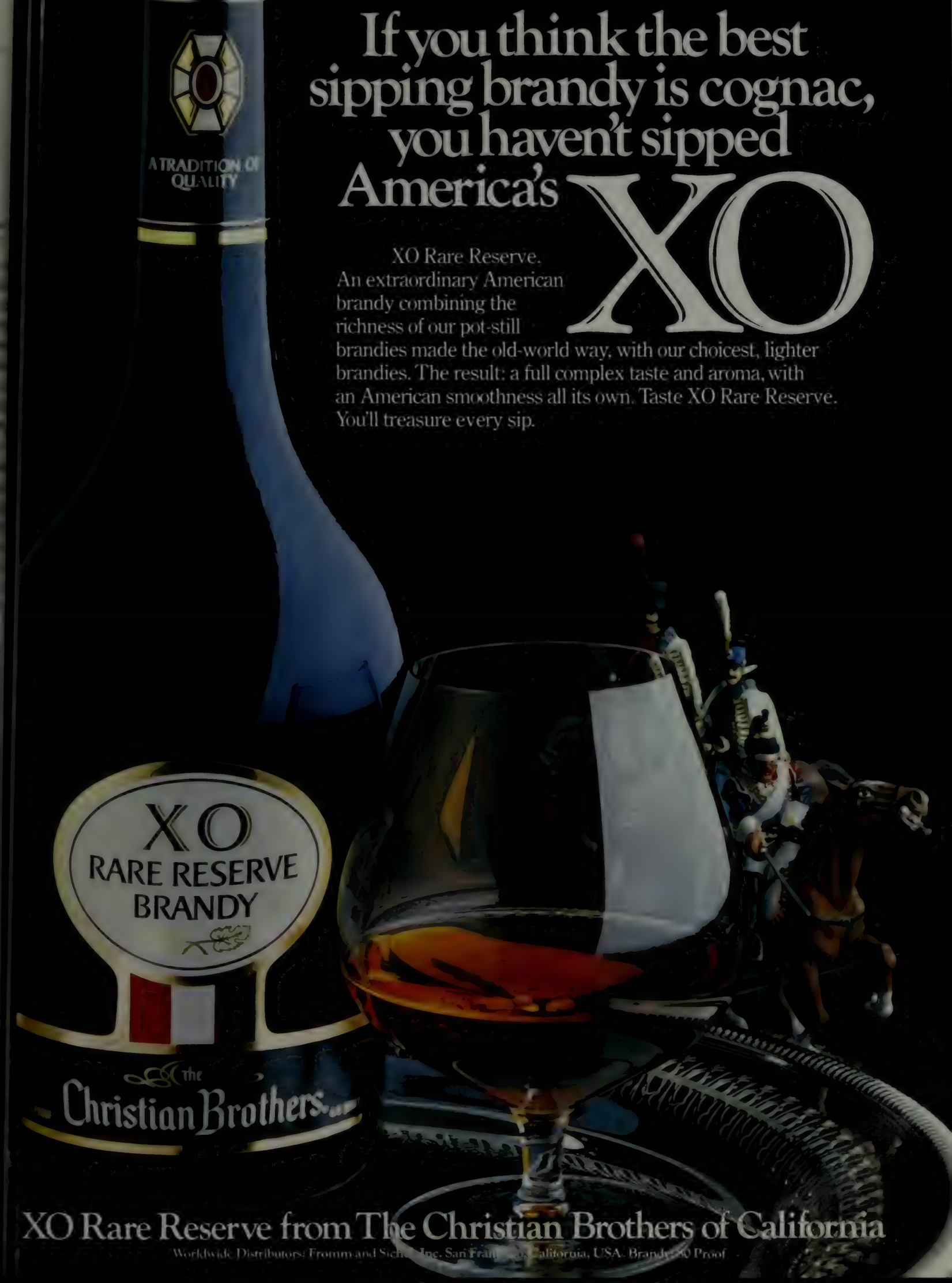


Used for flowers, 19th-century stoneware jars merge a rustic practicality with decorative purpose. They can be found in antiques shops throughout New England.



A demijohn reflects Mr. Whitcomb's interest in form; such pieces are obtainable from Hudson River antiques shops.

continued on page 196



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David Whitcomb—The Designer's Choices

continued from page 192







Mr. Whitcomb chooses a 19th-century draining basket (top left)—used in making cheese—for its functional shape, and a 17th-century oak head (left) for its robust geniality. Playful 16th-century wooden squirrels (above), whose back-to-back postures form an attractive fleur-de-lis, once stood as a finial in a church.

the past or to the craftsman that a one-of-a-kind item has. However modest such a piece may be—it can be a little glass bottle you find for a couple of dollars at a country fair—if it has the idiosyncrasy of the handmade, there is a dimension that is added, a depth that is evident."

Taste, also, is tightly bound up with the matter of appropriateness, Mr. Whitcomb feels: "Today I live in the country, and I'm very much involved with the pace and texture of rural life; so the objects I've chosen tend to reflect that. Ten years ago, when I lived in New York, my selections would no doubt have been more glossy, more knowing. I've come to appreciate the gutsiness of simple handmade things that were intended for use—more than that, *hard work*—and shaped accordingly."

Another favorite theme of Mr. Whitcomb's has to do with the matter of contrast. The simple stoneware carafe on a fine Regency commode, the palace chair on a country pine floor—his is a talent that discerns the underlying domesticity of all man-made objects, their inherent tenderness and vulnerability; it is perhaps this, more than anything else, that makes his work seem such an appealing blend of the gentle and the astringent—much like a wise friend's observations or the insights of a perceptive novelist. There is a narrative quality to a Whitcomb interior that binds together and makes coherent the multiplicity of references.

Nothing could be more honest and sturdy than the hickory basket the designer usually hangs on his kitchen wall. "This basket pleases me because of its functional shape," he explains. "I like the way the circular parameter of the top is resolved into a square bottom. It's obviously made by a folk craftsman, and it's surprisingly refined; there are other

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David Whitcomb—The Designer's Choices
continued from page 196



Perhaps created by a tinsmith as a sample of his trade, an oversize grater, its scale defined by a pair of iron hay tongs, stands 3½' high.

materials used to make the joints. It was made to be utilized every day, quietly, unostentatiously, and its color, I think, is beautiful."

What has come to be known as *industrial archaeology* is a rapidly burgeoning area of interest, especially for this designer. The movement began in England, over ten years ago, and although the home of the Industrial Revolution might be expected to be particularly rich in artifacts of early technology, Mr. Whitcomb's adopted part of the world—upstate New York—was also an early industrialized region. "These two foundry pieces, mirror images, really, remind me of Nevelson sculpture. They are wooden, and were used to cast molten metal into machine parts. Of course, the process was obsolete by the end of the nineteenth century, although there are still a few small foundries in this valley—fascinating

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David Whitcomb—The Designer's Choices

continued from page 198

relics of early small-scale industry—and, who knows, perhaps they are models for the future again."

A collection of glazed stoneware bottles is a play of differing scales. Says the designer: "They had many different uses in the rural past; they stored light beer, perhaps syrups and apple juice. Sometimes they had spigots—one of mine does—and were then used in kitchens, as a source of



Believing in the ultimate domesticity of all man-made objects, Mr. Whitcomb boldly seizes upon 19th-century foundry pieces for stark sculptural effect; available from active foundries, or stores featuring factory stock.

constant refreshment. I like their husky, almost crude outlines. The two large ones I use on the floor, like sculpture. The two smallest tend to have a single flower popped into them. Again, their lack of bold color makes them perfect receptacles for blossoms or leaves." Mr. Whitcomb's casual, inclusive attitude toward his objects is also critical to his approach. They are never isolated artifacts, but are easily, contentedly, integrated into his daily life.

A majestically scaled grater, 3½ feet tall, is another favorite piece. "I don't think it was ever used as such," he muses. "Most probably it was made by a tinsmith as a sample of his art, although it was not used as a sign—it's in too good a condition for that. Anyway, it's pleasing because of its scale and general air of confident craftsmanship. Its companion piece,

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David Whitcomb—The Designer's Choices

continued from page 200

a pair of iron hay tongs, shares the same jolly quality of overscaled generosity of sculptural form.

"These are wonderful creatures!" Two carved wooden squirrels, back to back, suggest bookends, but are "too flimsy for that," according to the designer. "Actually, they're ecclesiastical carvings, from a church pew. I think they are sixteenth-century French, because the tails form a kind of stylized *fleur de lis;* in addition, the endearing practice of bringing creatures of the fields and forest into interior design was current throughout western Europe at that time."

...pleasing because of its scale and general air of confident craftsmanship.

The sleek rotund shape of a dark-green glass demijohn is another familiar American form. "Interesting, isn't it, that all over the world the same shapes arise when certain functional tasks have to be performed? In this case I'm reminded of Chinese vessels, partly by the contours, but also by the surface richness."

A carved wooden head, dating from the late seventeenth century, has its own charm—a blend of the grotesque and the genial. "It was originally part of a much larger decorative scheme. It has a robust quality that I enjoy—it's so direct! The traces of paint—reminders of time passing—make it poignant. It's English, originally one of a set of four."

The combination of earthiness, humor and a suggestion of taciturnity is what makes David Whitcomb's personal selections so enchanting, and so characteristic of his sensibility. As he himself might put it, it is a highly subjective collection, but one with valuable lessons for anyone who cares for eloquent witnesses to a vanished rural past. □



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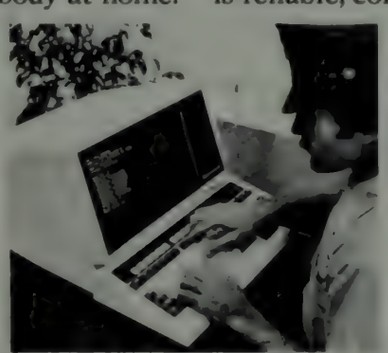
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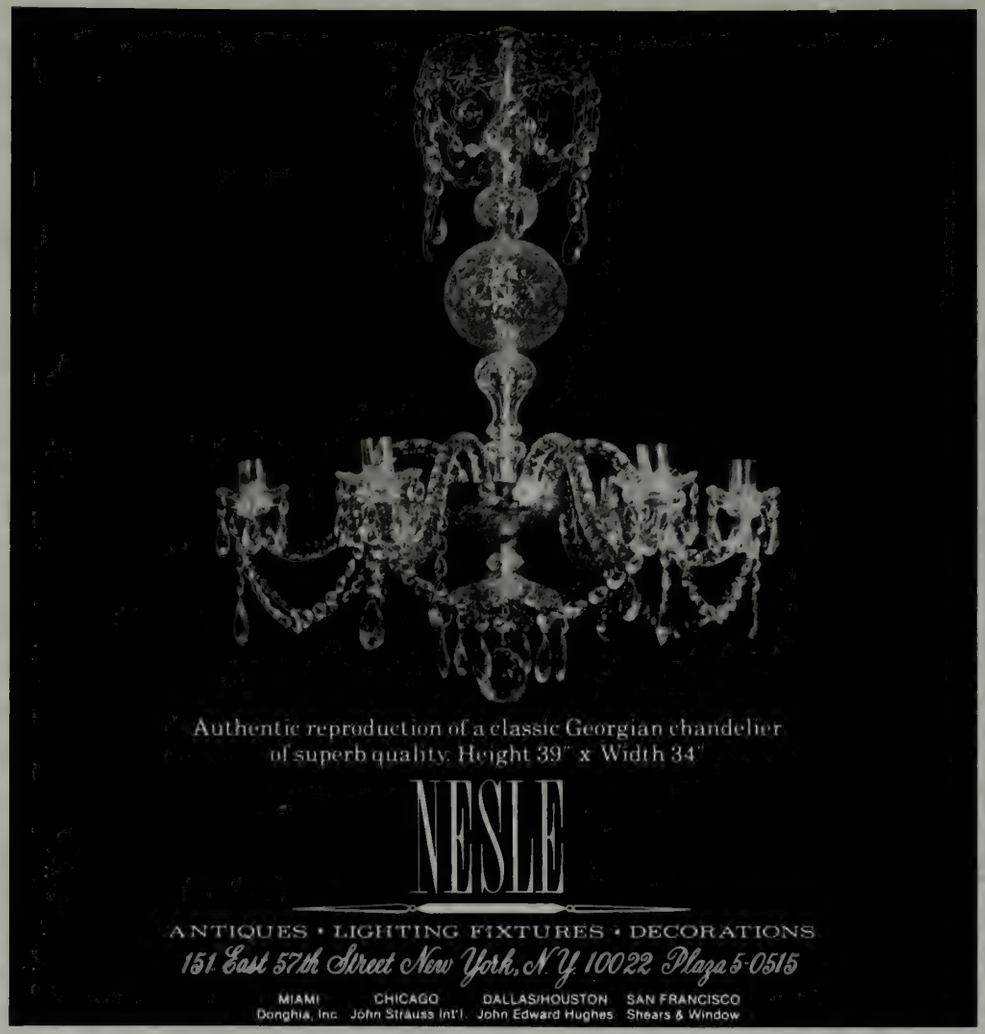
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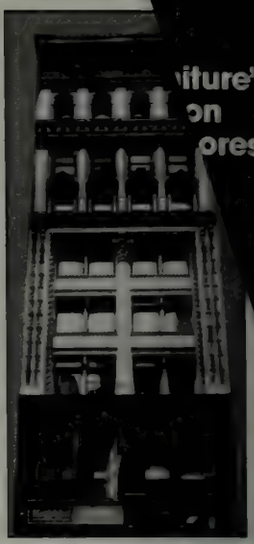
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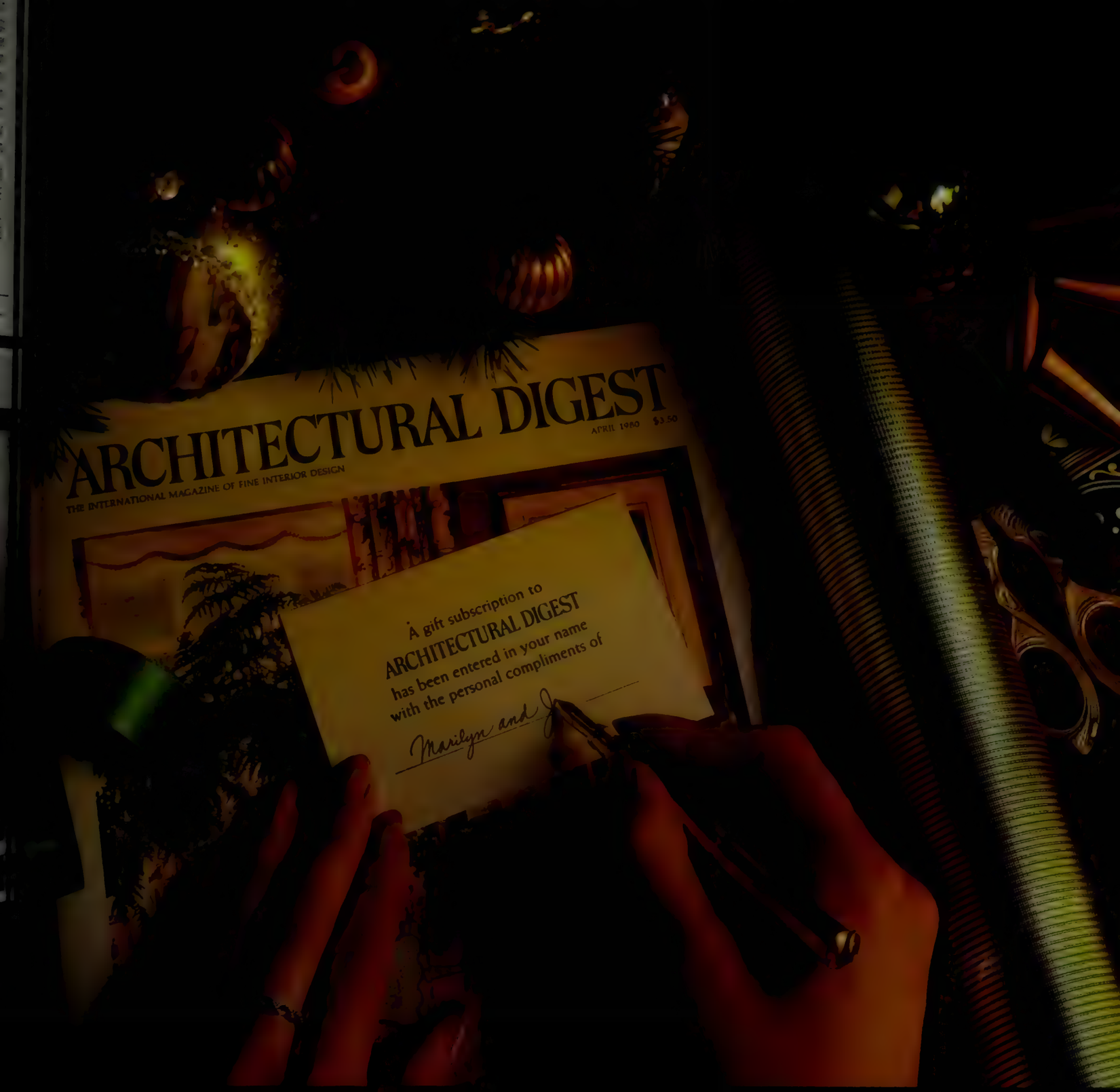
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Reviewing Cherished Antiques

by Charles Lockwood

BEAUTY transcends time, and withstands it, lasting for generations—to be shared again and again. Toys from a time past are even more cherished today for their charm and detailed workmanship. Also highly valued for their elegance and craftsmanship are the works of Carl Fabergé, which are considered to be the ultimate refinement of the goldsmith's art. The skill and ingenuity that went into these art forms have elevated them to the realm of antiques—to be admired, collected and written about. These books, *Antique Toys and Dolls* and *Carl Fabergé: Goldsmith to the Imperial Court of Russia,* have captured two crafts from yesteryear, enabling everyone to share in their beauty.

Antique Toys and Dolls, *by Constance E. King; 256 pages, 274 illustrations, 24 in color. Rizzoli, New York, 1979.*

Once the playthings of children 50, 100 and 200 years ago, antique toys have become sought-after collectors' items for adults today. Now Constance E. King, owner of a London antiques store, shares her great knowledge and love for these objects in a handsome book.

In the eighteenth and nineteenth centuries, "the majority of toys were considered as a preparation for adult life," Mrs. King writes. Parents gave hobby horses and tin soldiers to their sons, and dolls and dolls' houses to their daughters. The dolls' houses are particularly interesting. Until the mid-nineteenth century, most were simple cardboardlike structures. But a few decades later, many dolls' houses had become large, solidly built and carefully furnished. Even Queen Victoria, as a child, had a two-room dolls' house, with a large kitchen downstairs and a wallpapered drawing room on the floor above.

A nineteenth-century British dolls' house depicted is composed of three floors, with a total of six rooms, and houses sixteen residents, not counting the miniature pets in porcelain. Downstairs, the cook has just prepared a large meal in the kitchen, which is outfitted with all the essentials—stove, wooden table, pots and pans, china cabinet, even miniature dinnerware. Upstairs, well-dressed family members relax in the drawing room with silk-upholstered fringed furniture, wall-to-wall carpeting, fine wallpaper and an assortment of Victorian knicknacks.



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Antique Toys and Dolls features children's playthings, now serious investments for the collector. Not to be outgrown, these Teddy Bears, early 20th century, reassert their endearing qualities for a dignified portrait on the lawn.

Dice-throwing table games comprise another intriguing area of antique toys, and, according to Mrs. King, many appear to have been better suited to adults. Most eighteenth- and nineteenth-century table games were far more moralistic, with names like "Lessons for the Young and Old in Industry, Temperance and Frugality." As Mrs. King observes, "After the continual inculcation of facts by such means, children must have turned to dolls with some relief."

Until the early nineteenth century, most dolls were simply carved figures of wood, and only the rich could afford to buy dolls with realistic handmade faces and clothing. But the rise of factory production in the nineteenth century soon brought the price of attractive well-dressed dolls within reach of everyone. And with their stylish clothing they accurately reflected the fashions of the day.

Mrs. King also has brought touches of whimsy to her book—in one illustration, a fifty-year-old stuffed monkey hangs from a tree branch by one arm; a doll stands dressed in her Sunday best, with a miniature prayer book in hand and a stone church in the background; a group of early-twentieth-century teddy bears sit on a lawn, ready for a picnic. But the book's most charming illustrations show children with their toys fifty or one hundred years ago. A little girl talks to her giant teddy bear in a 1913 photograph; in another, three children pose for a camera in the 1890s, next to a rocking horse.

But *Antique Toys and Dolls* is more than an excursion into nostalgia. It is a valuable resource for the collector—definitive, fun to read and carefully illustrated. And it is sure to please the child hiding in all of us.

Carl Fabergé: Goldsmith to the Imperial Court of Russia, *by A. Kenneth Snowman; 160 pages, with 192 illustrations; 112 plates are in full color. The Viking Press, New York, 1979.*

Fabergé is one of those fabled names that instantly conjure up images of consummate style and unlimited extravagance, and A. Kenneth Snowman's book shows why. Working in St. Petersburg and Moscow, from about 1870 until the outbreak of the Russian Revolution in 1917, Fabergé was fortunate to count the Russian Imperial family, as well as other European and Far Eastern royalty,

continued on page 214



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† Compare the 1981 EPA estimates with estimated mpg for other cars. Your actual mileage depends on speed, trip length, and weather. Actual highway mileage will probably be lower. California excluded. Compared with 1980 Honda Accord and BMW 320i EPA estimates.

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Reviewing Cherished Antiques

continued from page 210



Courtesy: Rizzoli

The unparalleled precision of toy manufacturer Gebrüder Bing of Nuremberg can be discovered in this Midland Railway steam engine, one of a selection of trains included in *Antique Toys and Dolls.*

among his devoted customers and admirers. In St. Petersburg "there was a special room set aside in the Palace where a wide range of the firm's objects were kept so they would be available as presents when the occasion arose," writes Mr. Snowman, a leading expert in the area of Fabergé. Every month, Fabergé's son, Eugène, went to the palace "to take stock, to prepare bills for anything that had been taken, and to replenish the collection."

But customers of wealth, like the Romanovs, weren't the only reason for Fabergé's success. According to Mr. Snowman, the firm's technical virtuosity and sense of design knew almost no bounds, and the range of Fabergé's designs was staggering—carved agate or quartz animals, boxes of every size and shape, picture frames, scent bottles, icons, clocks, even some furniture. Perhaps the most striking piece of furniture was a Louis XVI–style guéridon, crafted of jade and silver. And Fabergé even created a three-inch-long pianoforte from dark green Siberian jade with red gold, and a chased-gold chair, 4⅛" tall, enameled to simulate brocade upholstery. With its hinge cleverly concealed from view, the seat lifts up to reveal a salt cellar.

These are just a few instances of Fabergé's gift for design. His astonishingly refined flower studies in gold, enamel and precious stones "succeed in transmitting their uncomplicated message of freshness without apparent effort," as Mr. Snowman observes. And some pieces look years ahead of their time. A rectangular cigar case, composed of austere reeded stripes of red and green gold, dates from the turn of the century, not the Art Déco mode of the 1920s and 1930s it resembles.

But Fabergé's genius is best remembered for the Easter eggs he created for the Russian Imperial family between 1895 and 1917. According to Mr. Snowman, "most of the Eggs contained a surprise of some sort, sometimes of a mechanical nature, designed with the intention of providing the Tsarina, when she opened her Egg on Easter morning, with a *frisson* of pleasure, the memory of which would persist for the day."

continued on page 216

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Reviewing Cherished Antiques

continued from page 214



Courtesy: Walters Art Gallery, Baltimore

An exquisite example of the jeweler's craft, the lovely Gatchina Palace Egg is featured in *Carl Fabergé: Goldsmith to the Imperial Court of Russia.*

The Gatchina Palace Egg, circa 1902, concealed a perfect model of the palace near St. Petersburg, executed in four colors of gold. The exquisite red gold Coronation Egg, dated 1897, contained an exact copy of the coach in which Nicholas and Alexandra rode to and from their coronation, in 1896. A triumph of the jeweler's art, the coach has rock crystal windows, upholstered seats, even two steps that lower to the ground when the door is opened. And the Trans-Siberian Railroad Egg, circa 1901, which is mounted on the backs of three golden sword- and shield-carrying Romanov griffins, hides a miniature gold and platinum replica of the Trans-Siberian Express. When the engine is wound up with a small gold key, it pulls the five-car train.

With such a lavish subject, and beautifully illustrated, this book is a delectable feast that will surely delight anyone who admires jewelry, antiques and luxuries of past eras. □

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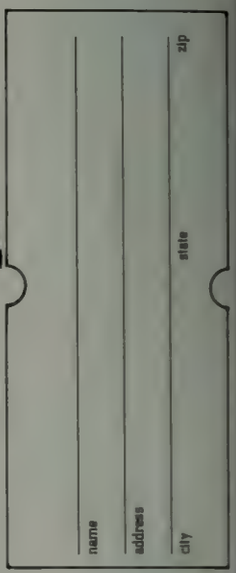
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Contemporary art defines the Robert Millers' New York City maisonette.

In Cambridge, Massachusetts, William Hodgins pays tribute to the romantic spirit.

Neil Mitchell Cowan invokes classic principles in the serene Palm Springs oasis he calls his "desert palazzo."

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Bob Braun

Historic Houses:
ERNEST HEMINGWAY'S
Key West retreat, where
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SPECIAL FEATURES

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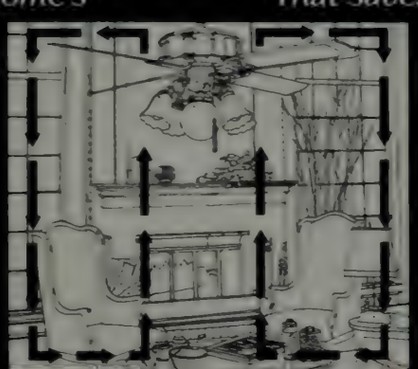
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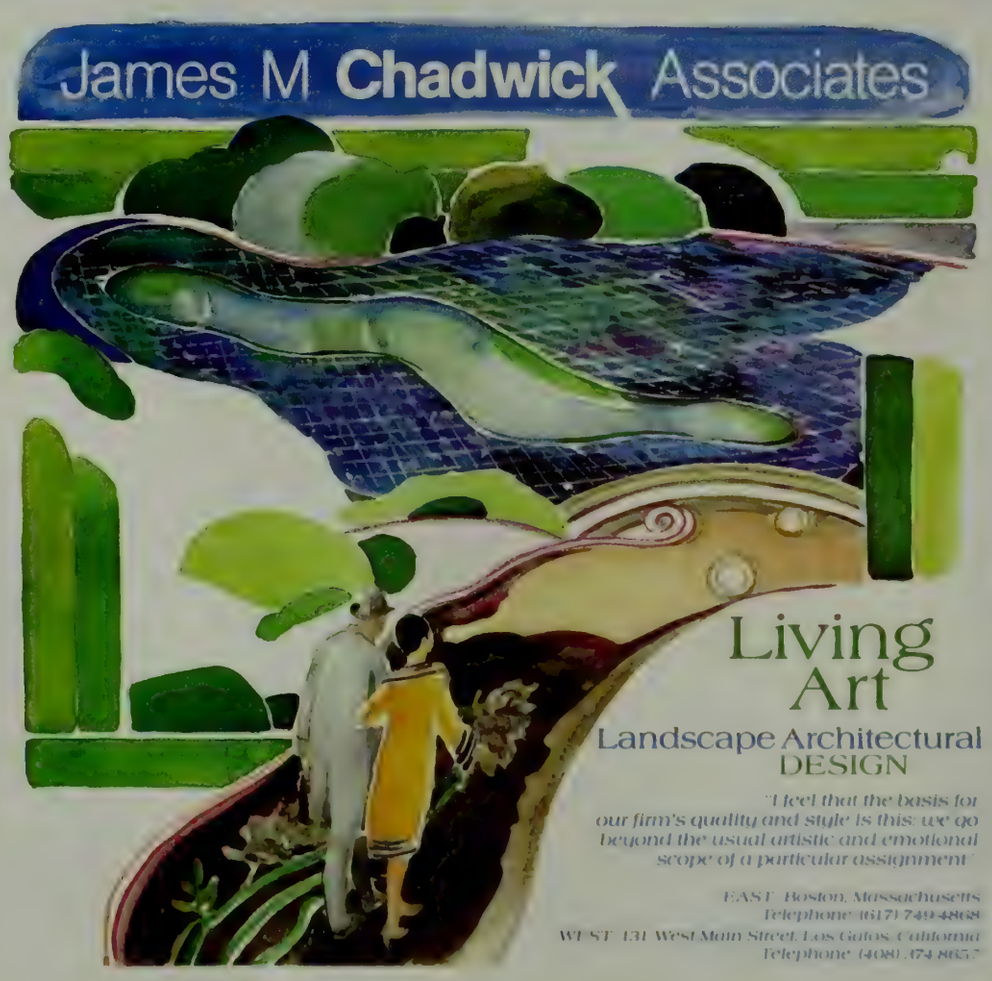
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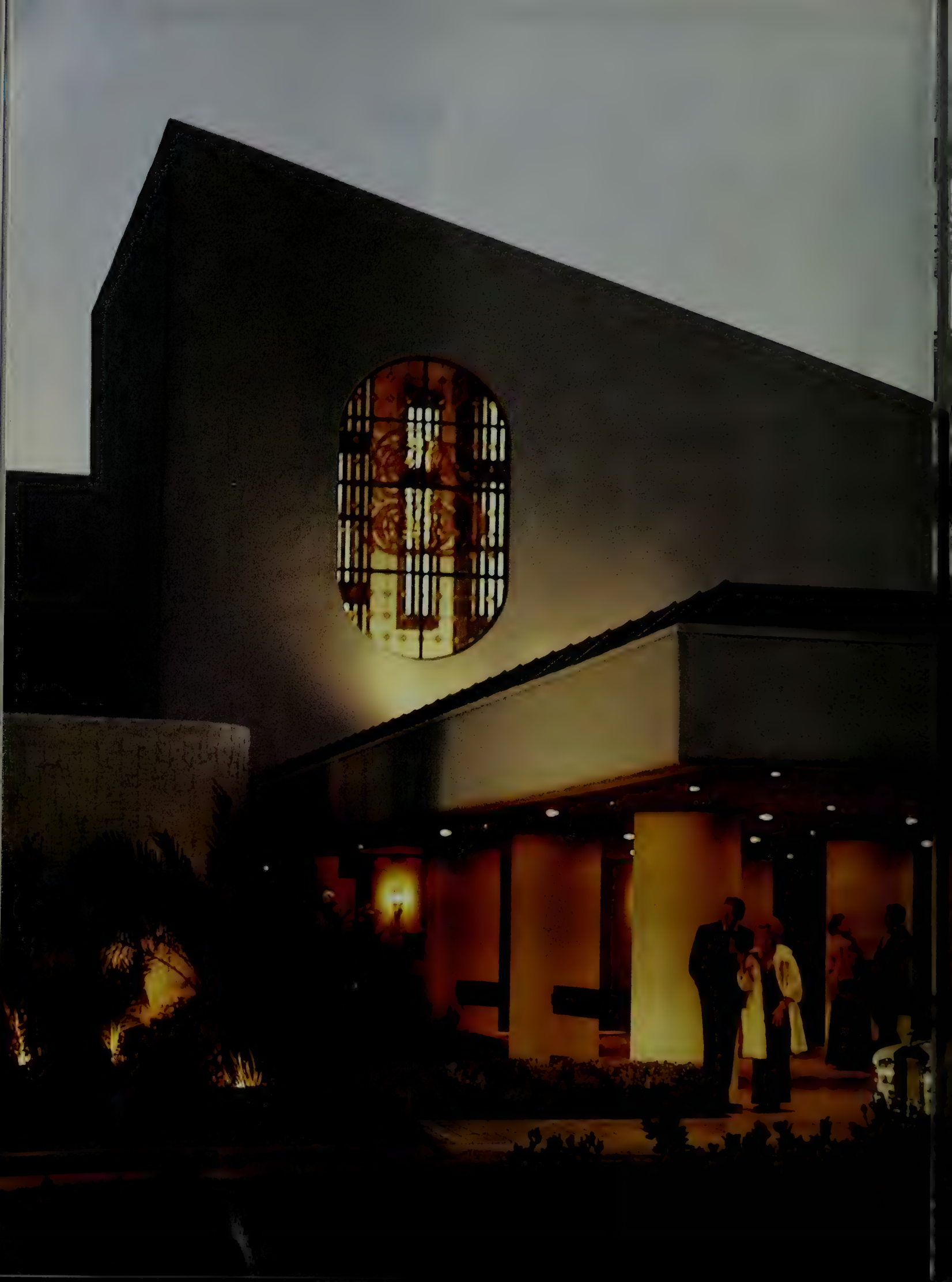
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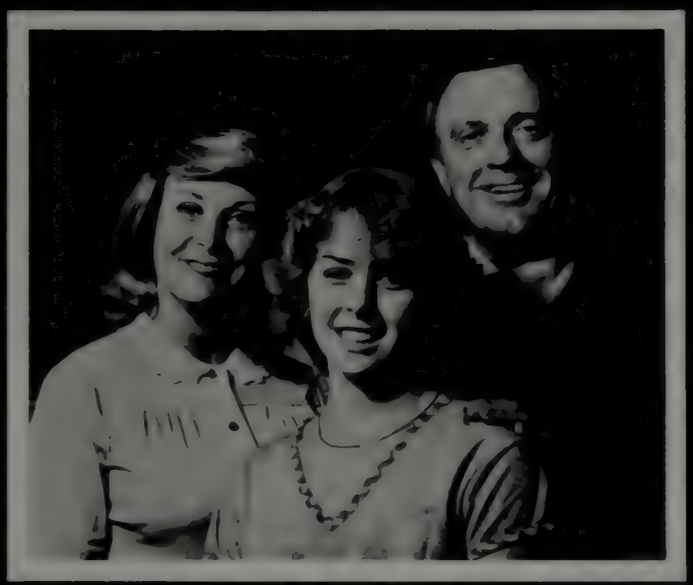
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Cars worth	12,000
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And they had a daughter to whom they were devoted. Then tragedy struck . . .



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Mr. and Mrs. Gibbons were killed in a car crash. Neither had ever drawn a will. Neither had ever planned their individual or combined estate. Mary actually outlived Mike by a couple of days and therefore his estate passed to her while she lived. That fact, in turn, subjected Mike's estate to double "death duties."

Federal estate tax alone took from Mike's estate $25,900. Then on Mary's estate there were further Federal taxes due of $69,400. (Remember that in California each spouse is deemed to own one-half of the community property. California inheritance tax would increase the taxes taken from the combined estate upon Mary's death.)

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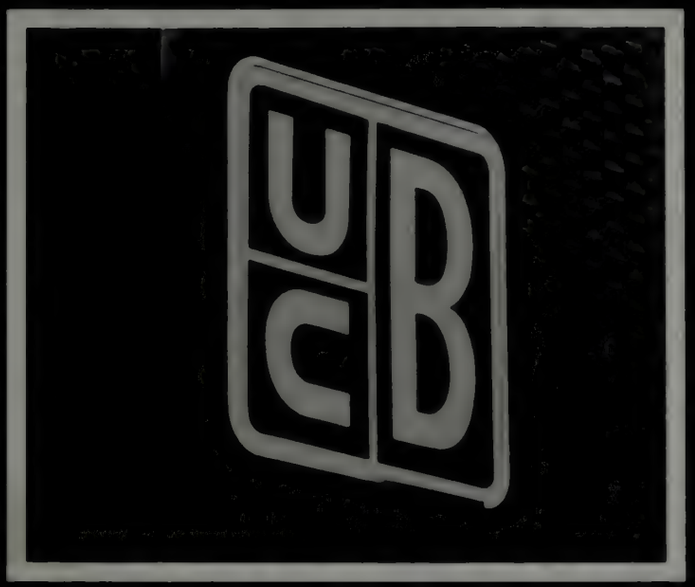
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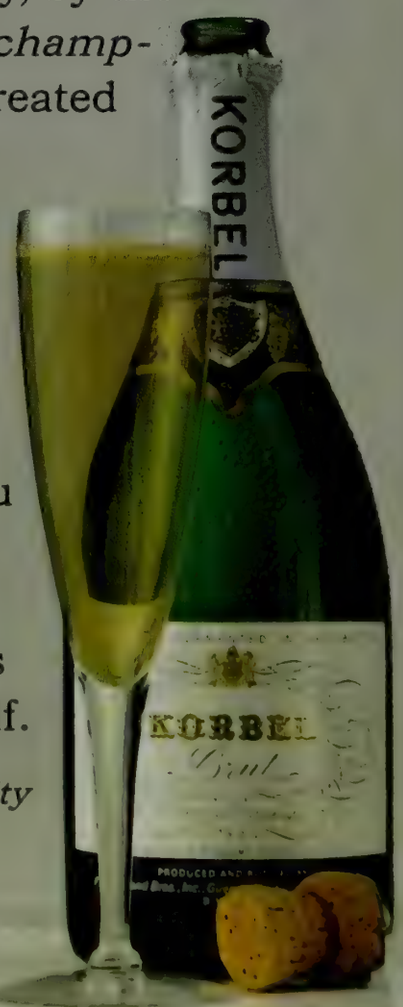
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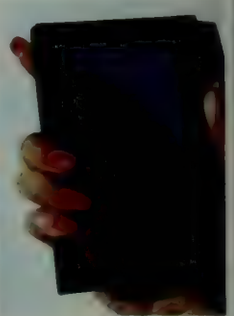
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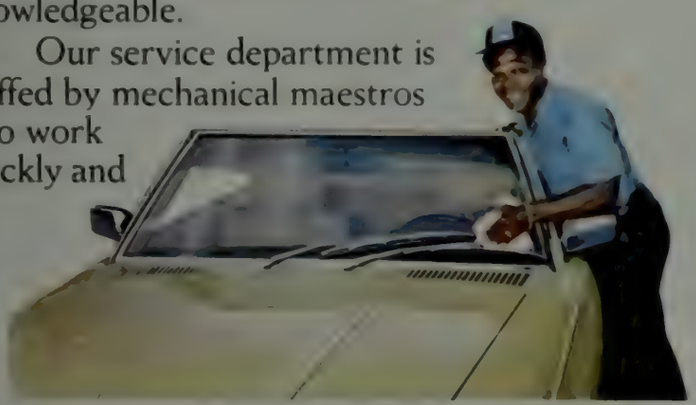


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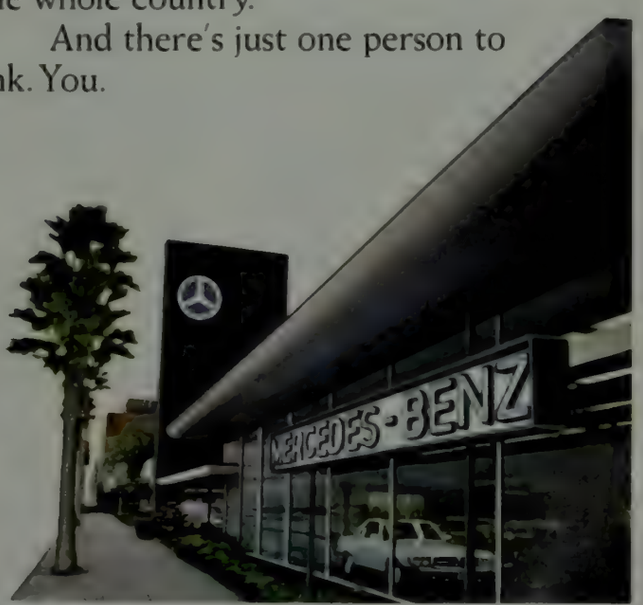
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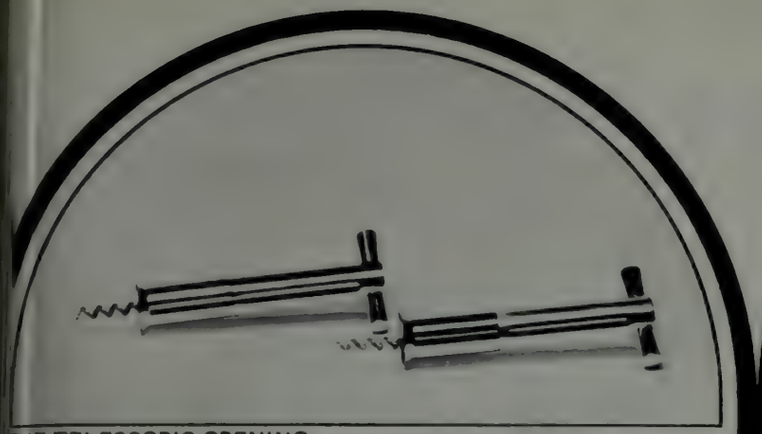
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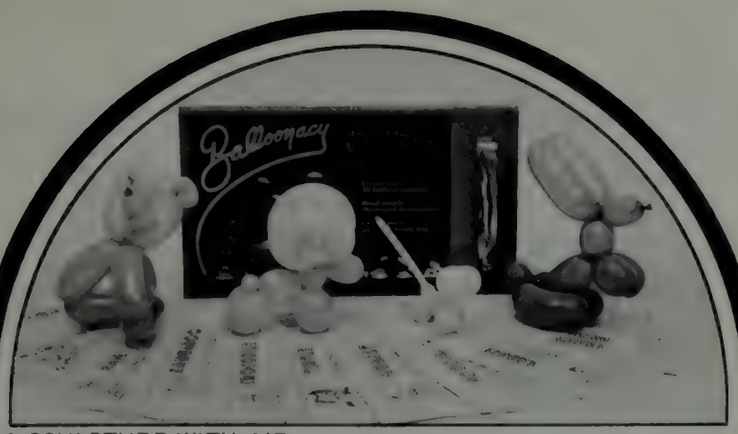
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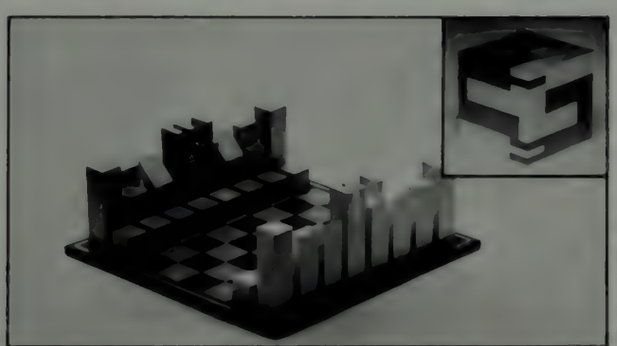


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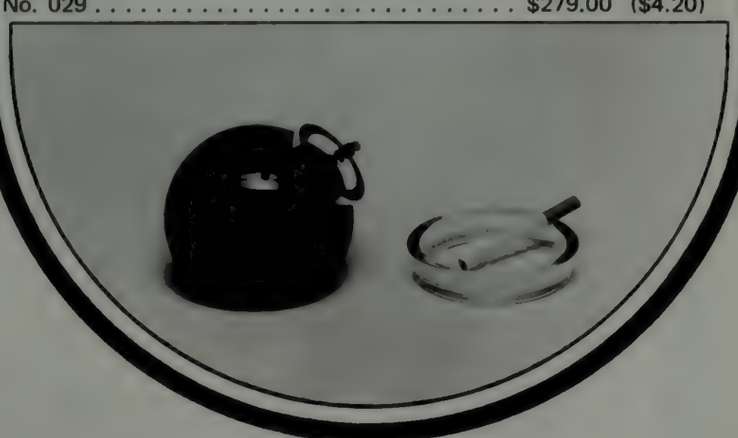
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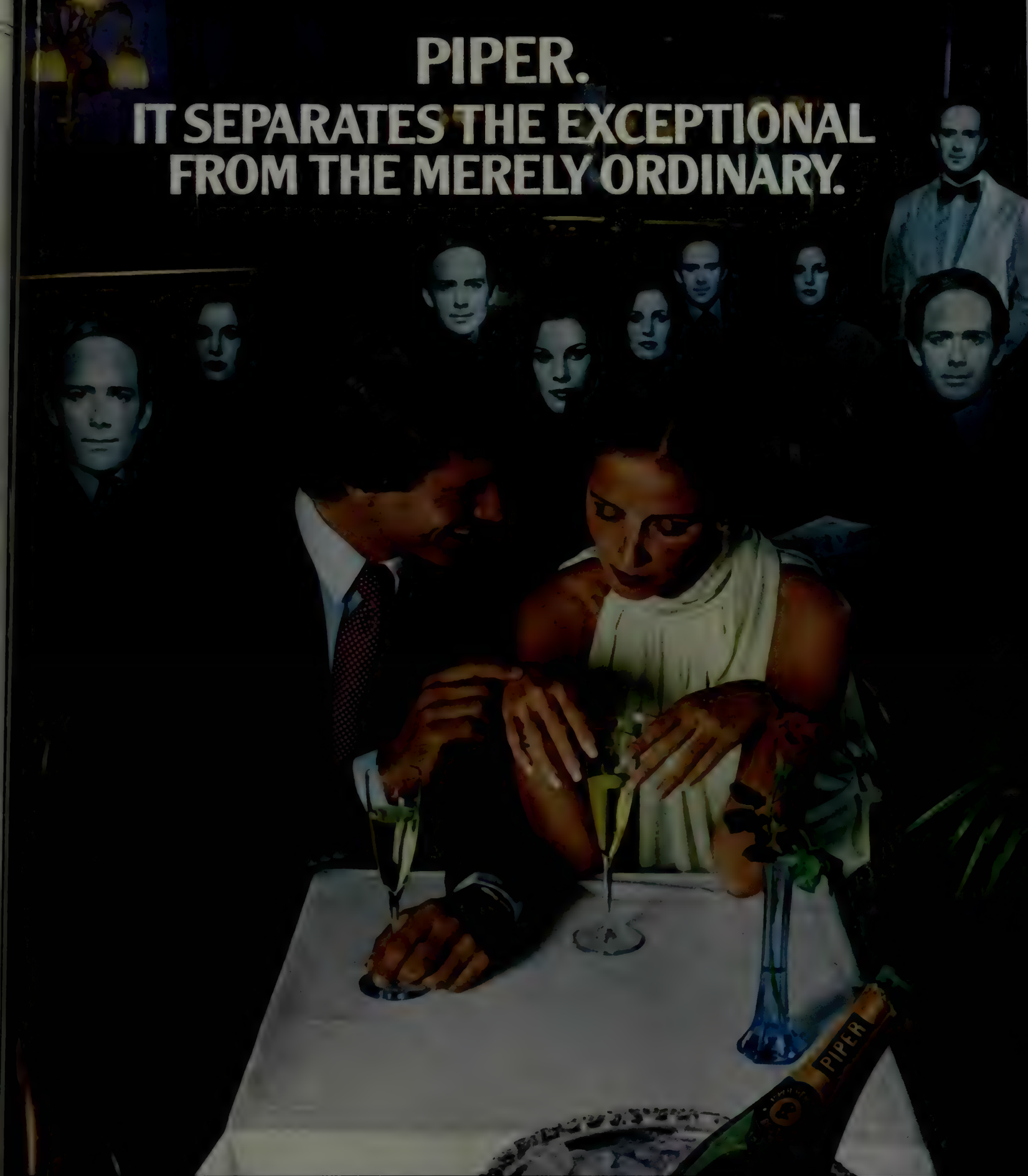
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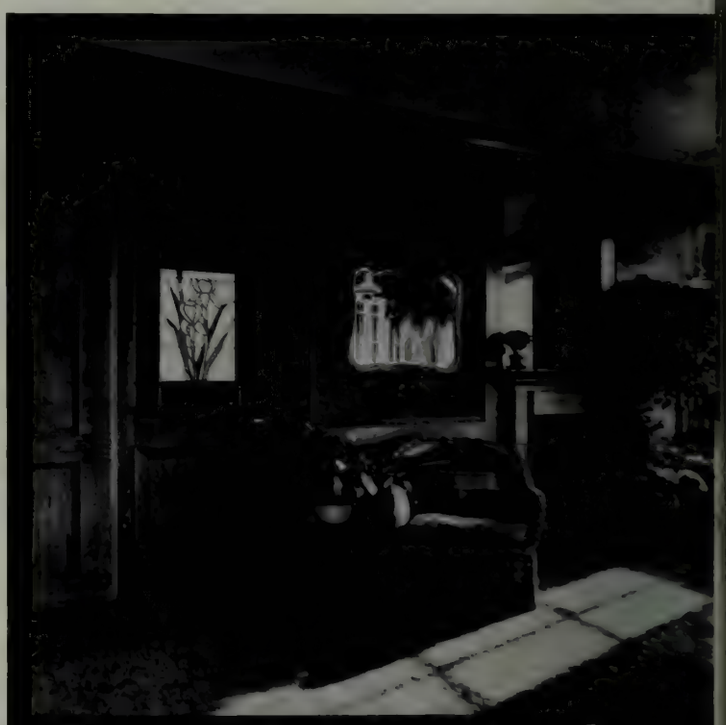
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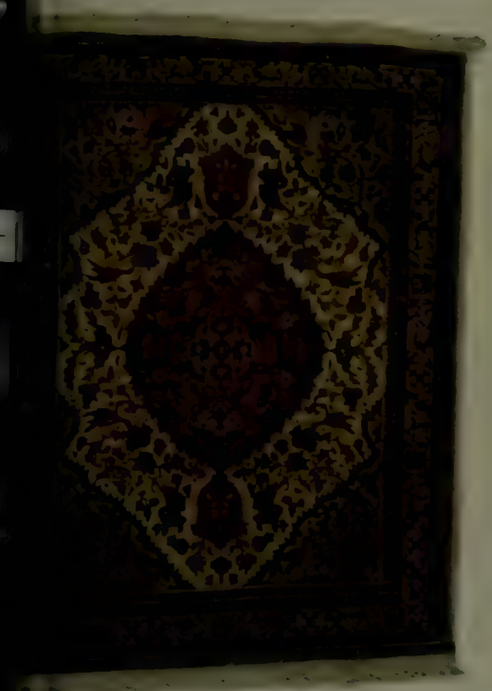
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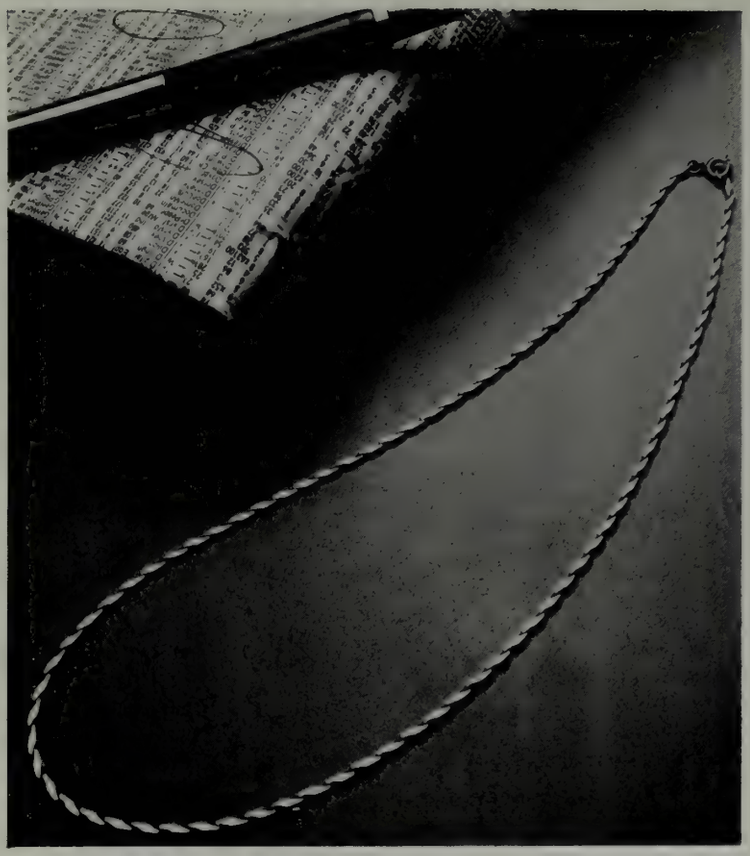
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WE DISCOVERED

And then we found the answer. These necklaces were made of 91.5% pure gold, i.e. they were 22 Karat gold necklaces.

DUAL REASONS

We further inquired with the local retail stores and found that they only sold 22 karat gold items, because not only did their clients want a jewelry piece they could wear all the time — but also for investment reasons. Traditionally gold increases in value.

GOLDSMITH COMMISSIONED

Immediately we had a prominent goldsmith design a necklace for us, that could be worn by men and women. The necklace had to be simple in design and elegant. After four months the jeweler produced a necklace that was simply superb.

INTRODUCTION

Initially we took the necklaces to retail stores to find out if we could sell to the public thru them. But to our dismay, we were told that the American public would not be interested, only Europeans would know the value of 22 karat gold necklaces. (Just hold these necklaces in the palm of your hand and feel the rich color and gold content).

MAIL-ORDER

Even though we were dismayed with the above information, we were not totally discouraged. We needed to know why three-quarters of the world's population desired 22 karat gold jewelry and Americans did not. The only reason we could think of at that time was, that 22 karat jewelry was not available.

A decision was made to sell these beautiful necklaces by mail-order and the selling price would be half that of the retail store to get Americans acquainted with 22 karat gold jewelry.

SUCCESS

Since the introduction of these necklaces two and a half years ago, we have been very successful.

OUR STATEMENT.

From Malaysia, American International is proud to offer you a unique jewelry item. In this far away country where the only fine jewelry traded is 22 Karat or 91.5% pure gold, these necklaces are treasured for both fashion and investment.

They are stunningly cut, carved and polished into a gleaming piece of fine jewelry by our goldsmiths. Durable enough for everyday wear, beautiful enough for any occasion, it is designed to be a neckchain of classic grace and beauty.

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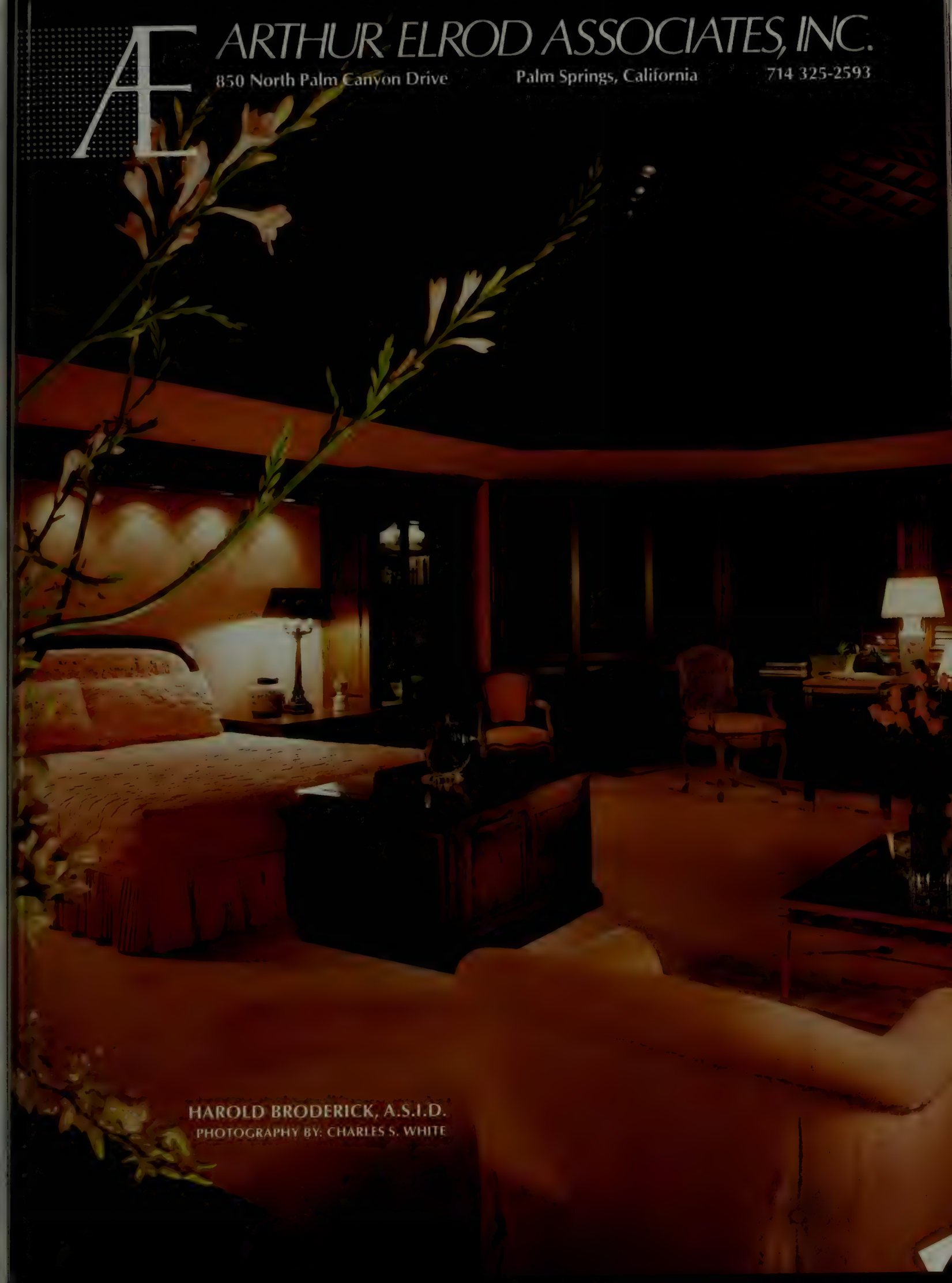
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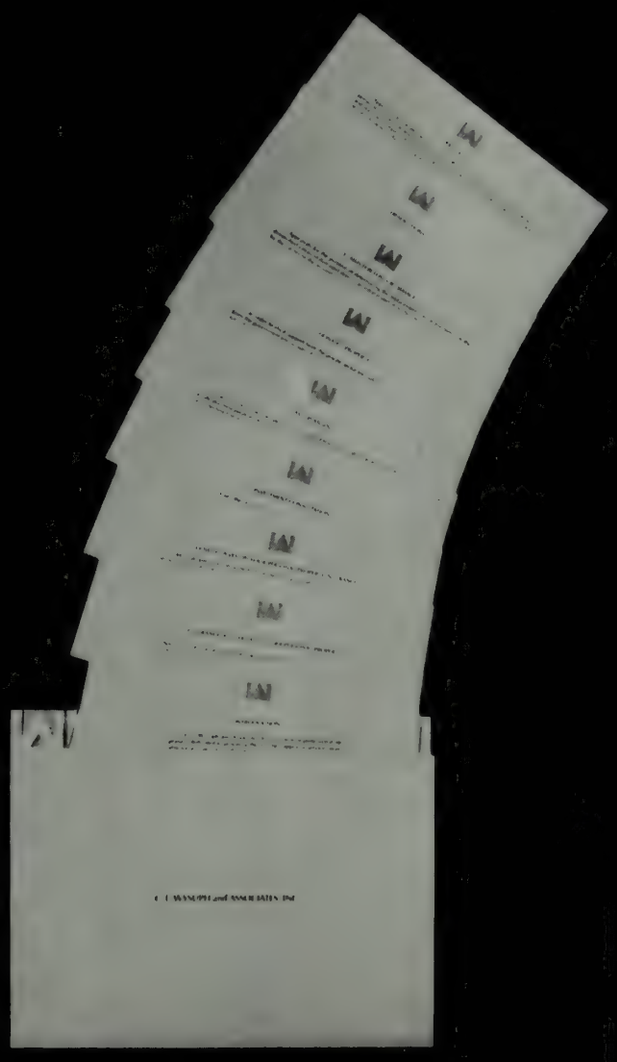
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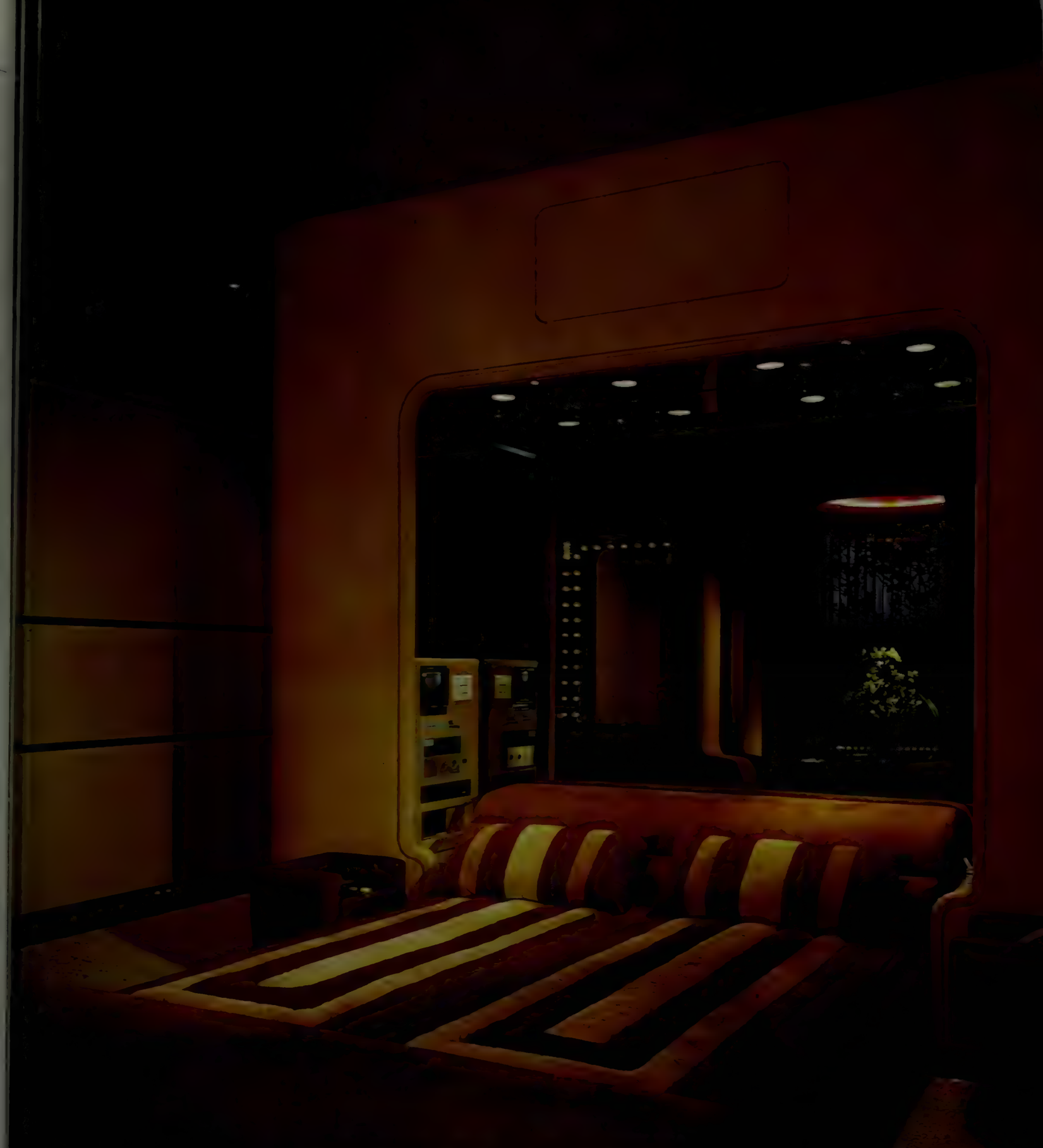
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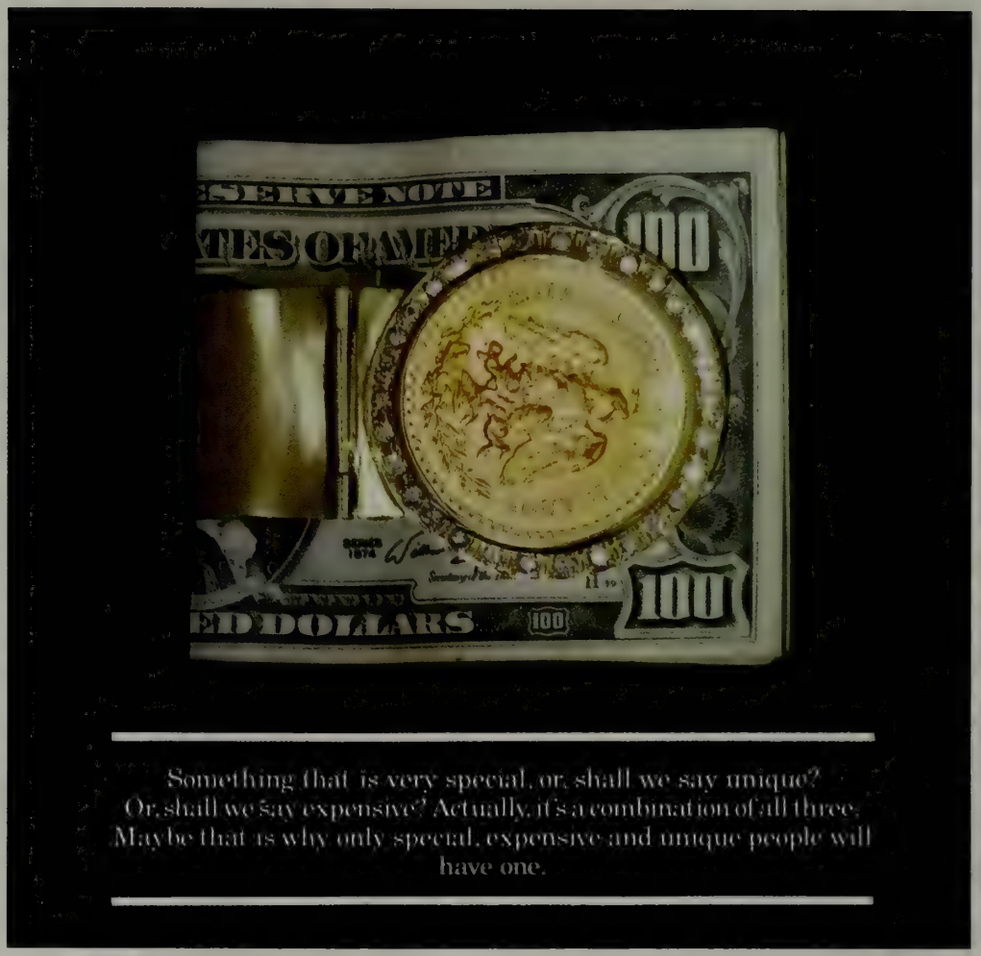


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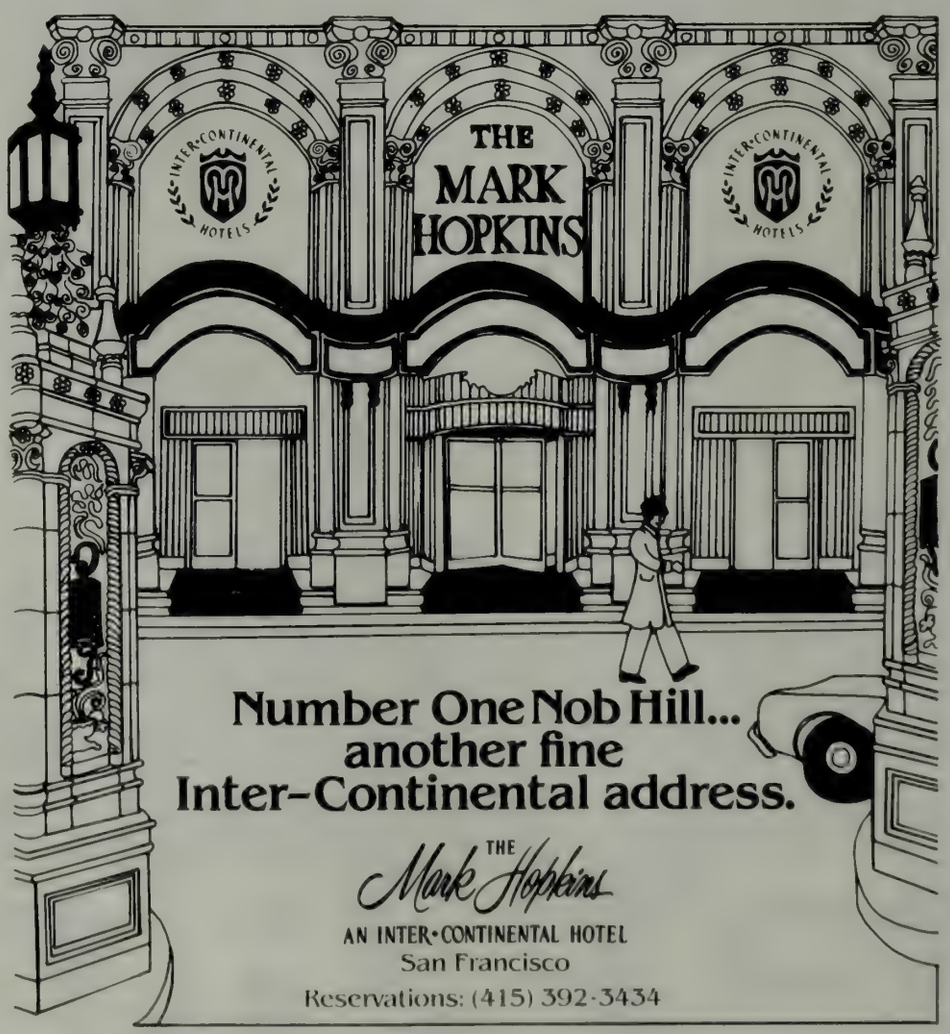
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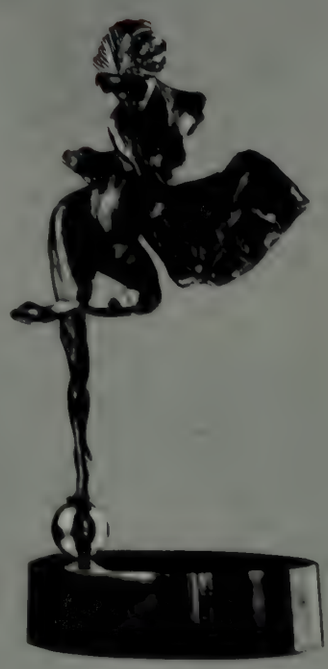
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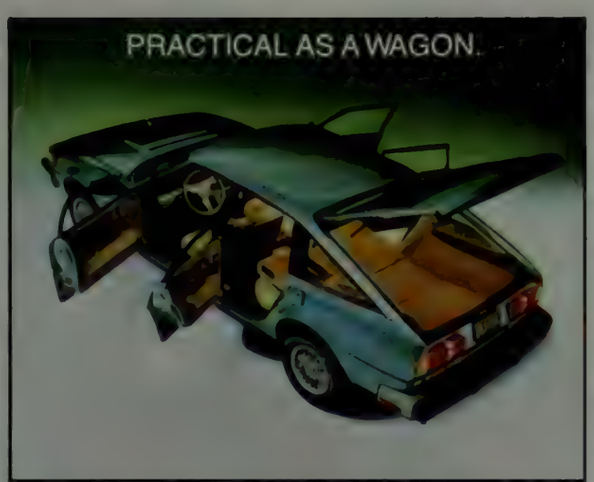
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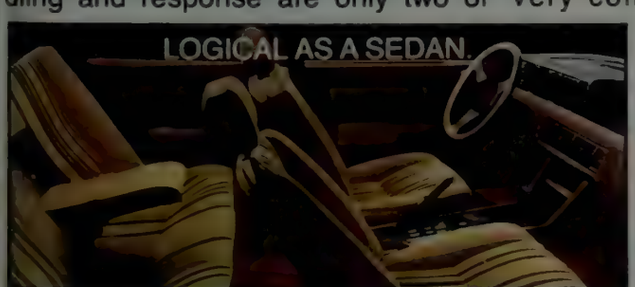
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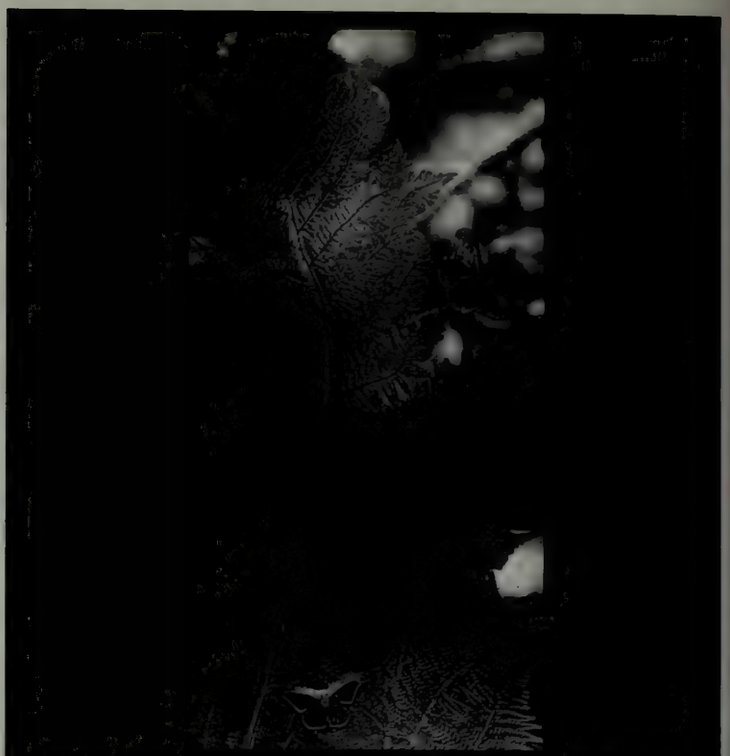
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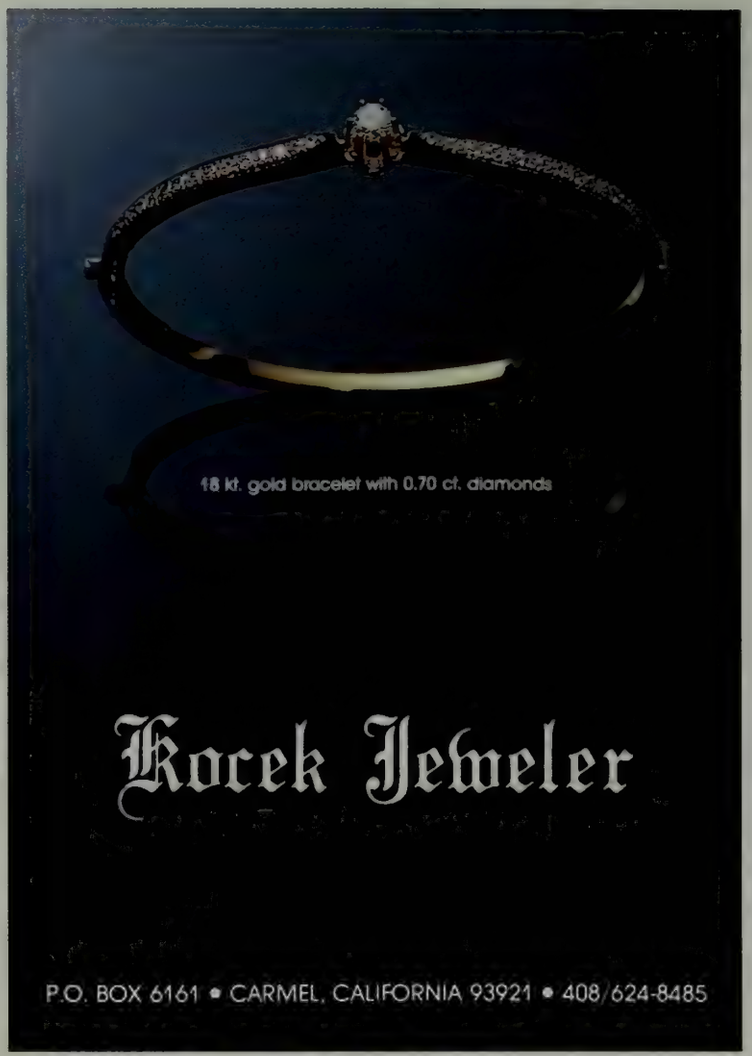
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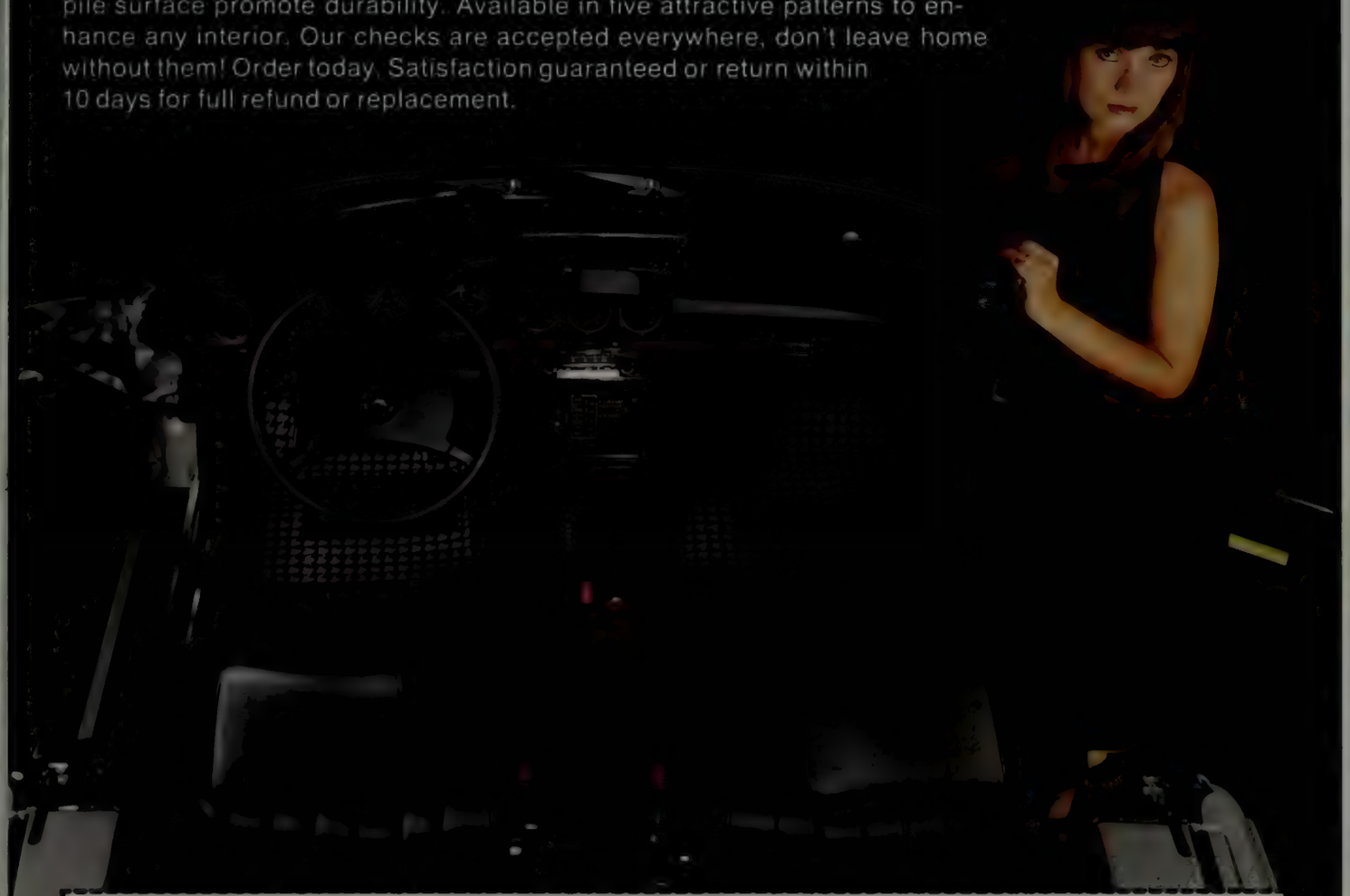
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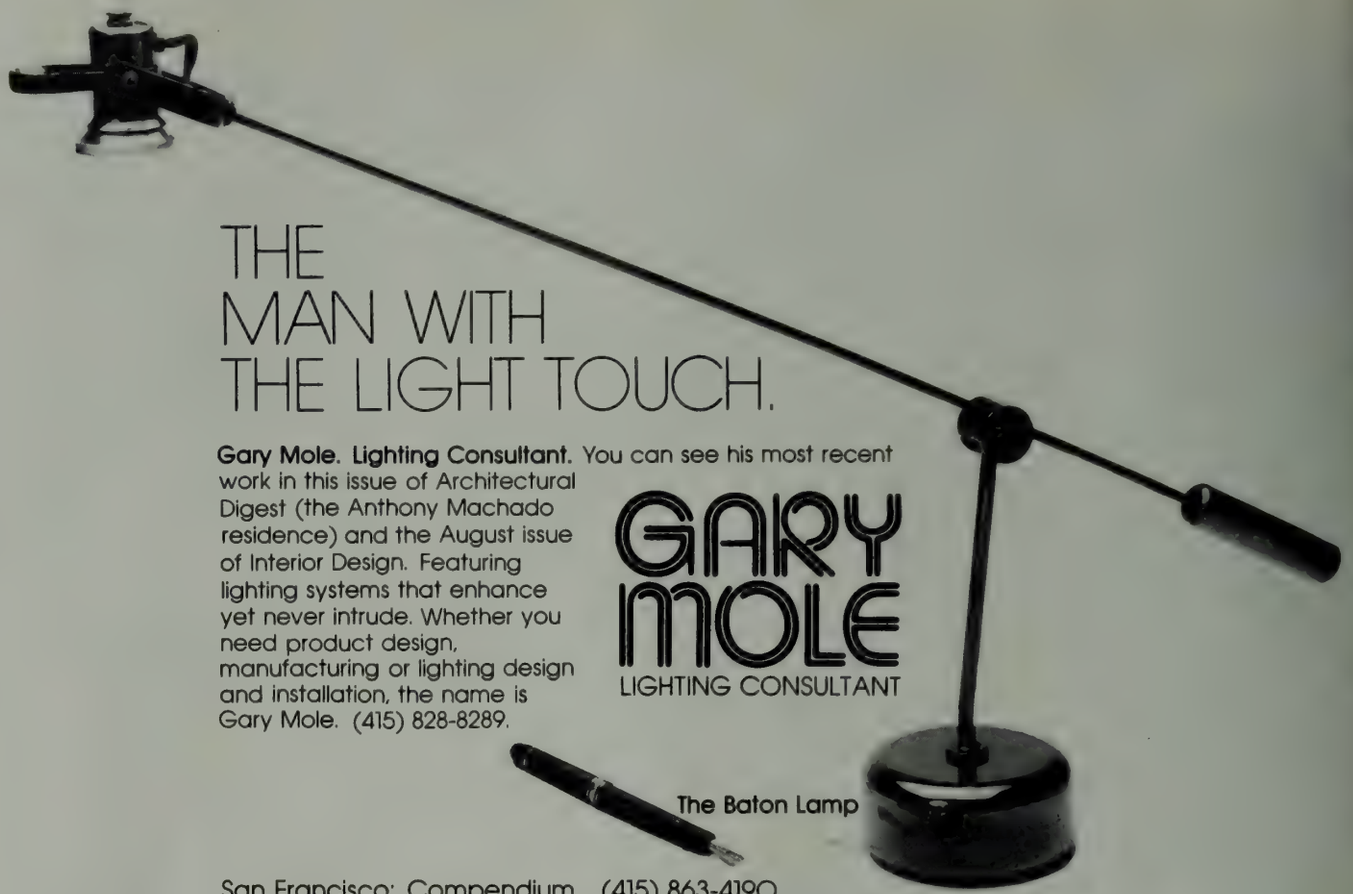
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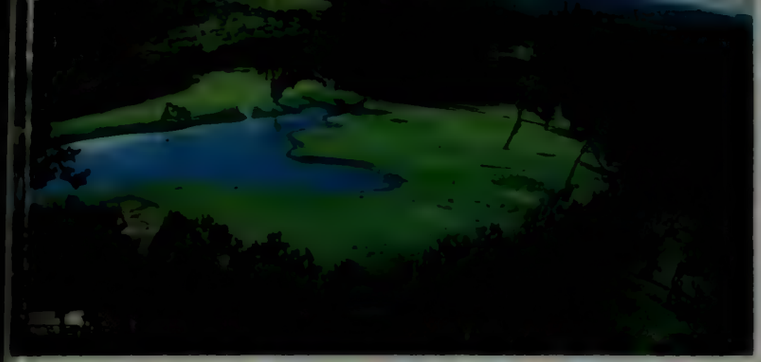
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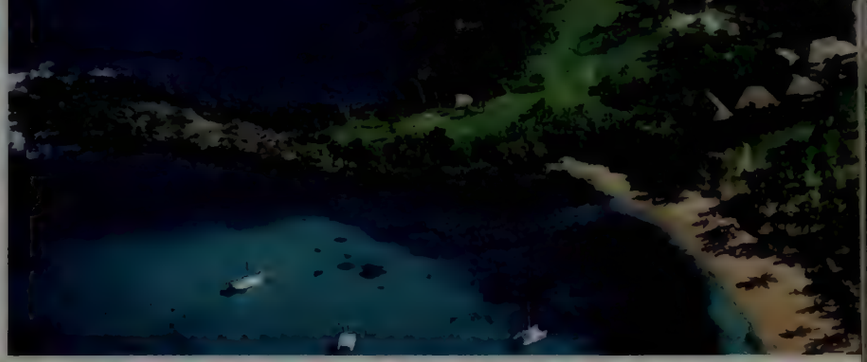


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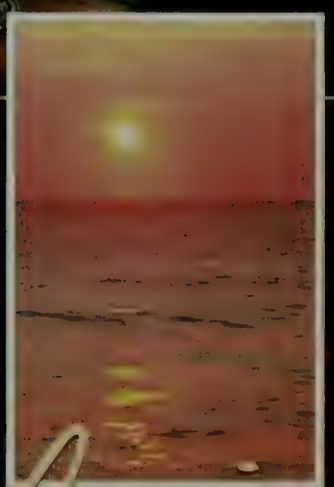
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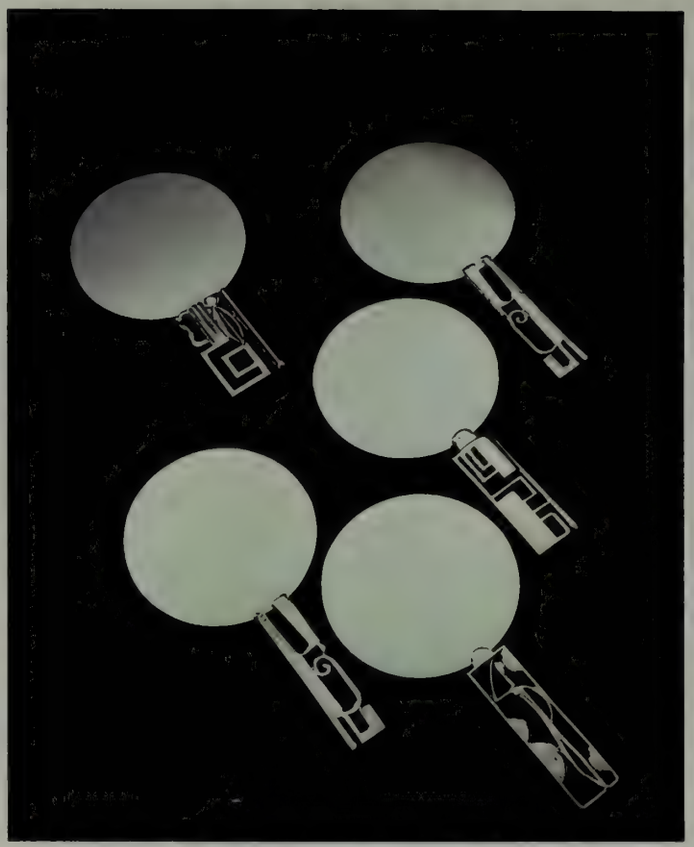


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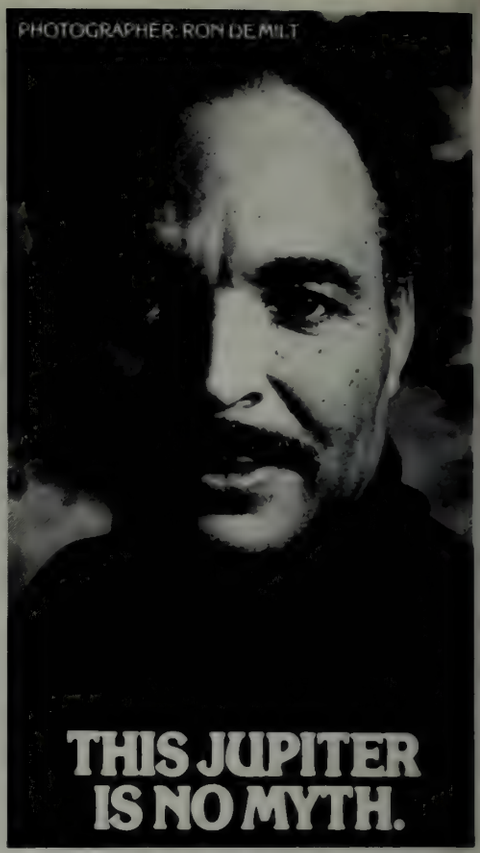
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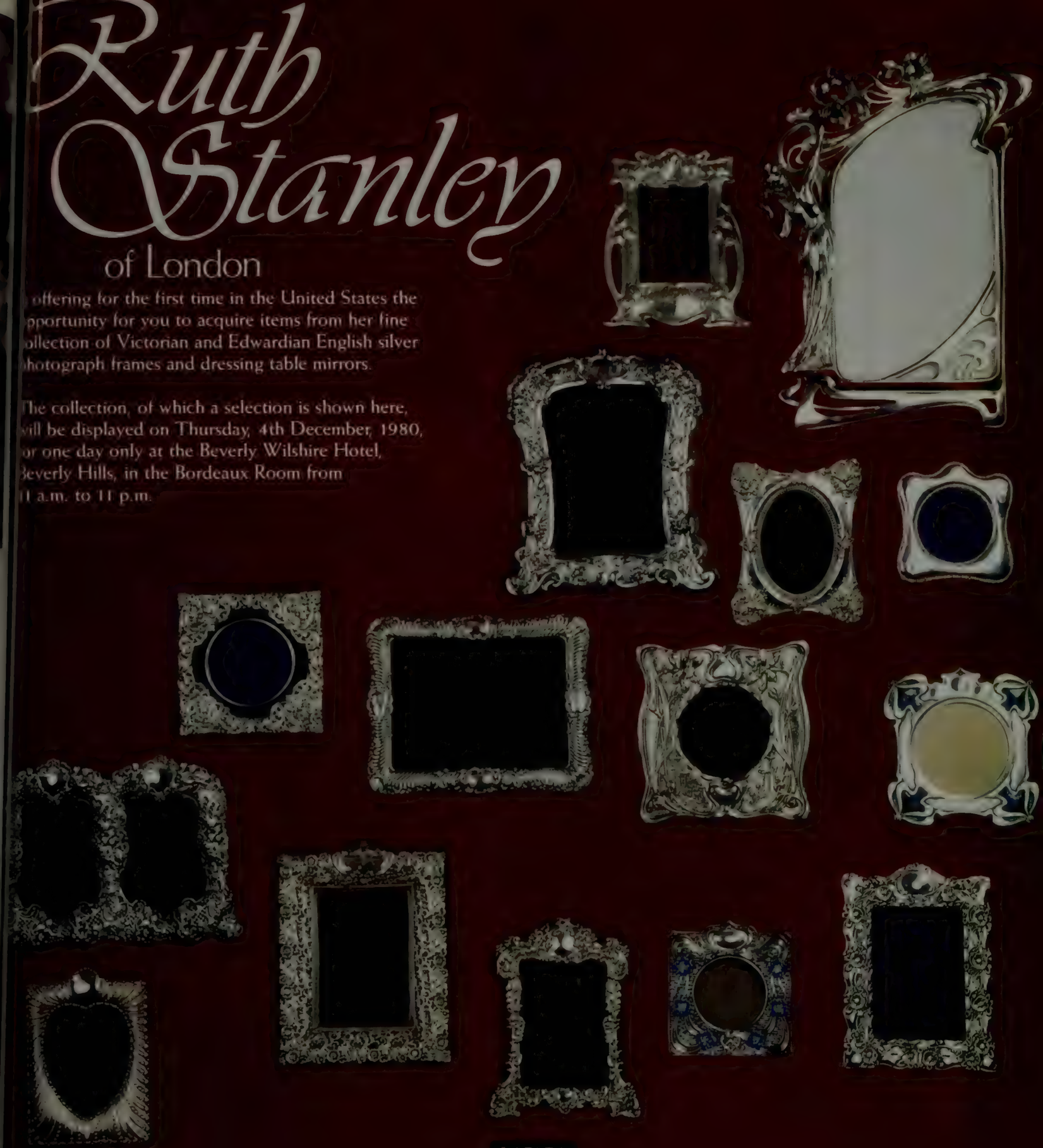
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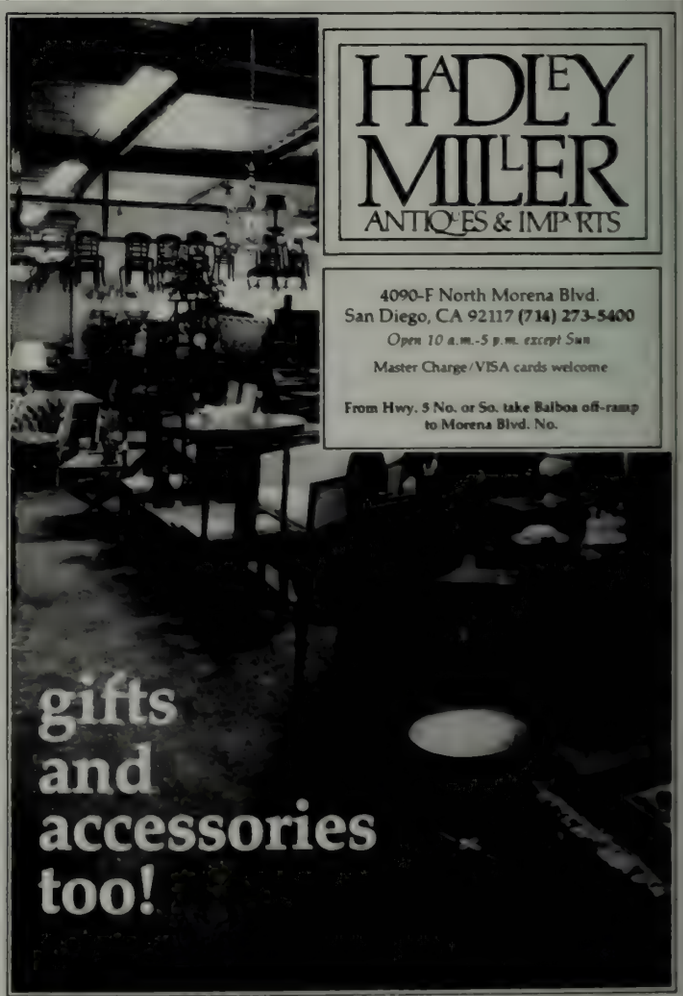
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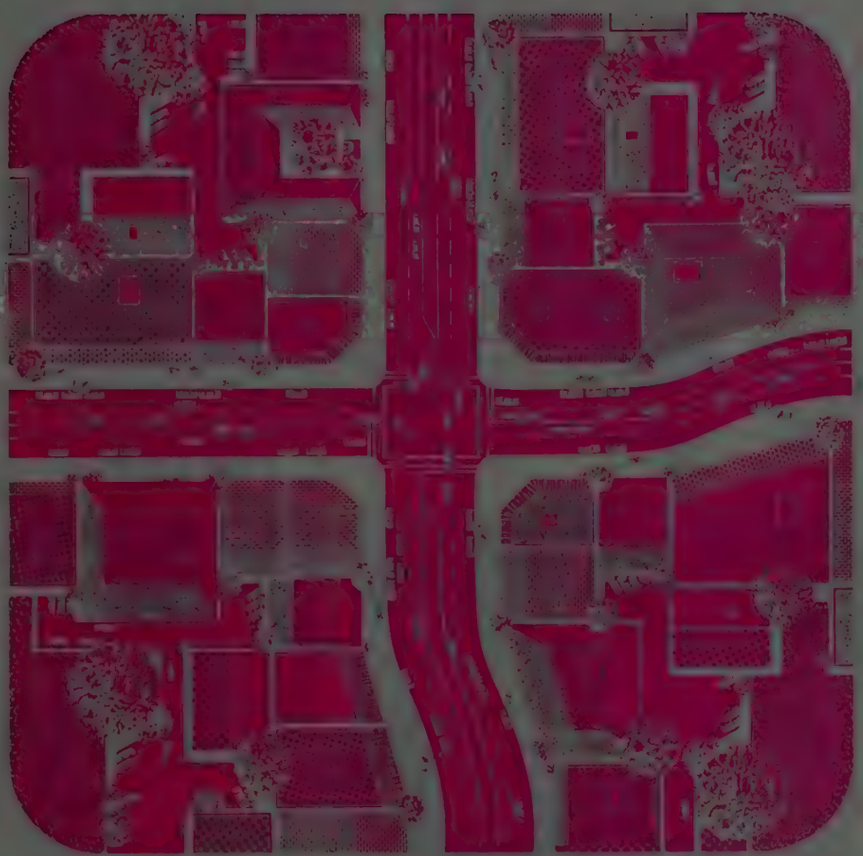
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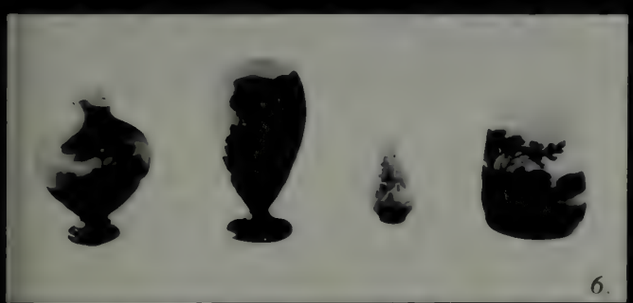
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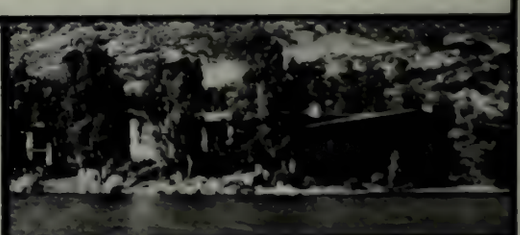


Arizona adobe residence with sweeping desert view.

Built in the 1930's and remodeled 1975-77, this 2-bedroom home on almost 4 acres of desert-landscaped Tucson land looks out on the majestic Catalina Mountains. Adorned with high wood-beamed ceilings, 3 fireplaces, spacious rooms. Guest and caretaker's houses, two garages and a stable. Swimming pool. $650,000. Brochure, AD-71424.

Lakeside adobe home with great warmth.

In Alpine, California, 35 miles from San Diego. 4 bedrooms, long galleria, office, game room, den/library complemented by warm textures and 5 fireplaces. Steps lead through fine lawn and naturalistic boulders and bushes to boulder dock on the lake. Tile-bordered Jacuzzi, partially covered patio with fireplace, colorful Mexican tiled bar. Lavish entertainment rooms, abundance of decks. Servants' quarters on lower level. $1,650,000. Brochure, AD-71420.



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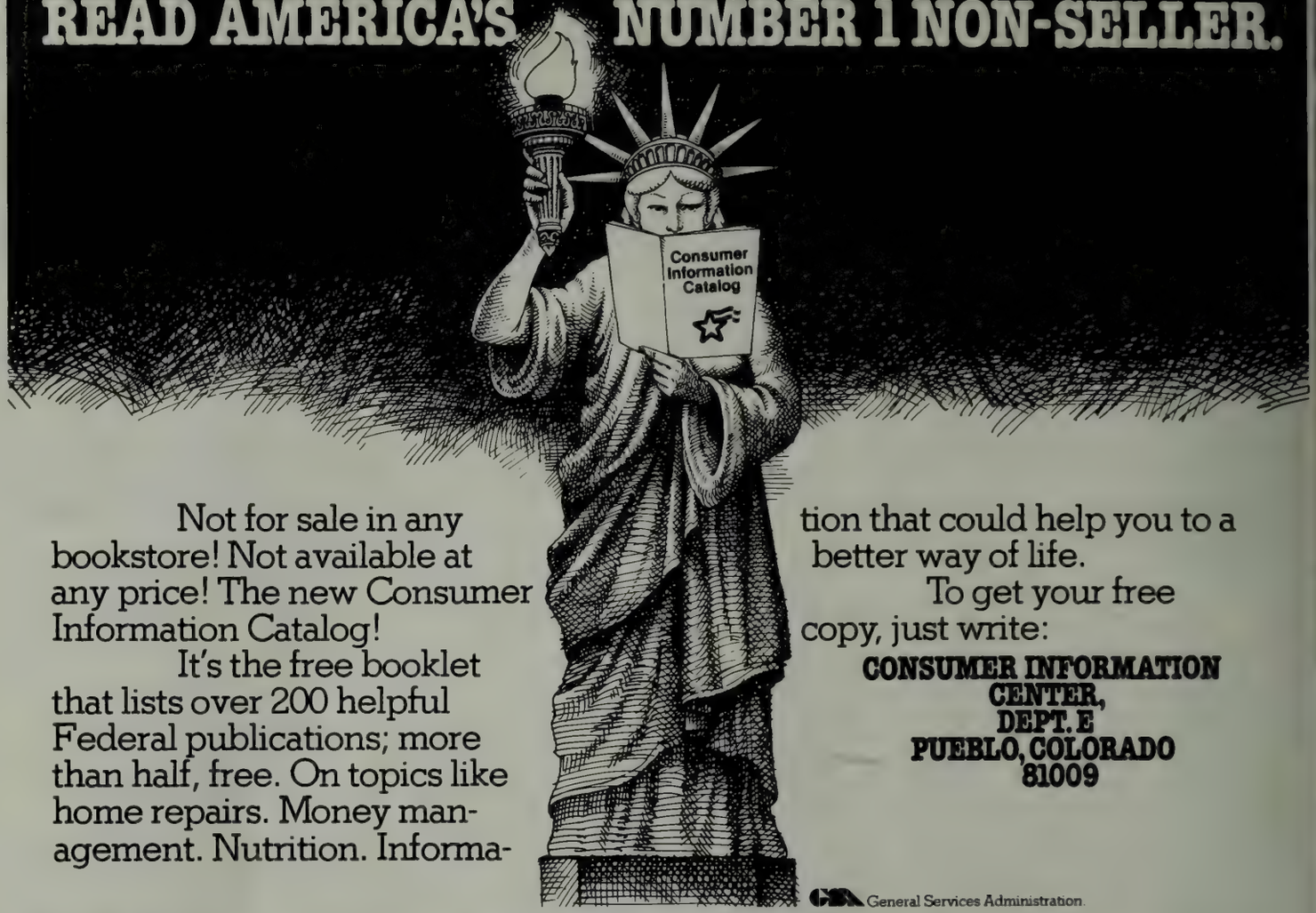
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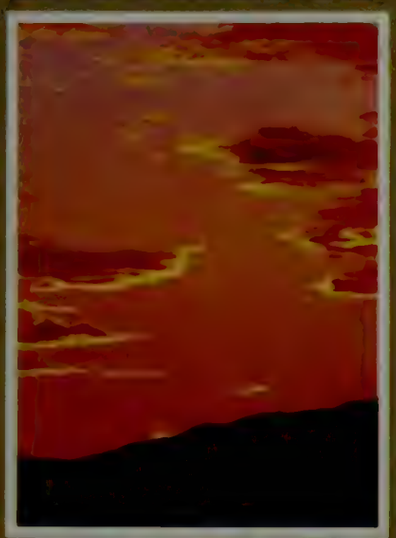
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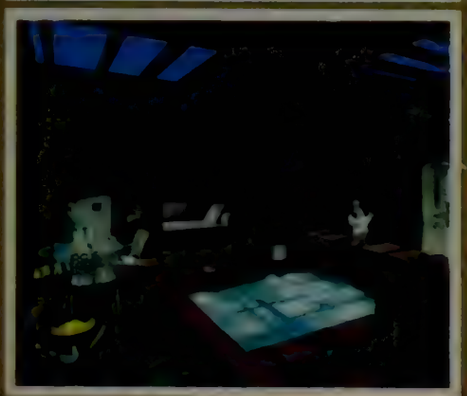
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